

The GUIDE BOOK *of*



Painting and Varnishing

A complete and simple treatise on the use of Paint,
Varnish, Lacquer and Enamel



THIS Guide Book is instructive reading for everyone interested in the attractiveness of the home. *Sipes Paint Products* include paint finishes for every decorating plan described and explained in the Guide Book.

You may make use of the Sipes Home Decorative Service by addressing Miss Mary Foster, and your questions will be answered with helpful suggestions as to color combinations, the suitable paint to use and the method of application.

The artistic colors of *Sipes Paint Products* are illustrated on attractive color cards for the different finishes. These cards are available at Sipes Paint Stores, or will be mailed upon request.

James B. Sipe and Company

Paint Manufacturers and Engineers

PITTSBURGH, U. S. A.



*A*N inviting entrance
made charming by the
beauty of a painted door.



*T*HERE is no simpler nor less expensive method of improving the exterior of a home than that of adding outside blinds and painting them in a color which harmonizes with the house.

FOREWORD

THIS booklet has been prepared in order to give the layman a working knowledge of the fundamentals of painting, varnishing, lacquering and enameling. It is written in the interest of securing for the home owner the best in such work. Manufacturers of materials and craftsmen who apply these materials may have different ideas as to the best materials and methods of application. It is not intended, therefore, that the subject matter of this booklet should be adopted as an absolute standard for materials or practice. Nevertheless, the information presented will be useful to all who are interested in preserving and beautifying their homes through the use of paint, varnish, lacquer and enamel.



The charm and attractiveness of a well kept home can almost always be traced to the consistent care it receives

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INTRODUCTION

OLD as history itself is the use of paint and varnish. Fundamentally preservatives, they have long served many purposes. As far back as the days of the cave dwellers, paint decorated the walls of men's homes. The Egyptians, the islanders of Crete, the Pompeians and other peoples whose civilizations have left their imprint on world history, beautified their dwelling



An example of the wearing qualities of paint. Egyptian decorations some four thousand years old still survive

places and their temples with color. And in these early days we also find record of the use of paint as a preservative. Noah's ark is described as "pitched within and without," armed against invading floods. And the Greeks, too, applied a preservative to their ships, a boiled wax after which, writes Pliny, "neither the sea nor the wind nor the sun can destroy the wood thus protected."

Thus the primary uses of paint and varnish—to preserve and to beautify—were well known to the ancients. After these thousands of years these materials, as developed today, are the best preservatives known; the foundation of color and beauty. In addition, they give us healthier and better lighted homes; surroundings that are more cheerful as well as more artistic.

As preservatives, paint, varnish, lacquer and enamel save us millions of dollars yearly. For they prevent wood from weathering and metal from corroding. By forming a waterproof, wear-resisting film they ward off these destructive processes almost indefinitely. The building painted regularly outlasts that which has no protective coating. Proof of these facts may be seen in the examples of

early American buildings carefully maintained because of historic and architectural interest and still in excellent condition after some two hundred years. Yet the sight of a neglected structure of much later date and now in the worst stages of weathering, is not uncommon.

The materials of the paint and varnish industry beautify the home within and without. Here the value of color comes into play. For it is not only the freshness that comes with new paint when a smooth, shiny finish replaces the rough or marred surface; but the artistic use of tints and shades and colors, that makes the home attractive. Walls, woodwork, floors, ceilings, furniture, lighting fixtures, and even the smallest accessories—what artistic merit would they have without color? And the exterior, whether shaded with trees and foliage or standing unsheltered, would be bleak indeed without color. In fact, so much more important to the average eye is color than shape or form that architecture itself can actually be

INTRODUCTION

given an entirely different appearance with the right (or wrong) color scheme; worn and shabby furniture can be made altogether charming with color; walls, woodwork, and floors that seemed to have no possibilities, can be converted to the artistic—with color.

And then there is the effect on light and dark, heat and cold, gloom and cheerfulness. A dark room can be made brighter; a sunless room warmer; a dismal room cheerful—all with the use of color. Electric light bills can be cut; coal bills reduced; and one's frame of mind made more cheerful—with the correct use of color.

In addition to these many things, paint and varnish make our homes more sanitary. Painted (or varnished) walls, woodwork, and floors are the most sanitary, practical finishes to be had. By banishing moisture, dark corners, and unwashable surfaces, they contribute to good health. Household vermin disappear in their presence. Surroundings become generally more healthful.

Thus paint and varnish are invaluable to the home. They preserve it and beautify it; they give it better light and better sanitation. Not least of all they are the very foundation of cheer in home surroundings.

CHAPTER I

COLOR

THE psychological value of color and the principles of color harmony underlie all principles of interior decoration. For the exterior the subject is no less important. The fundamental facts governing its correct use are, therefore, an indispensable guide to the home owner.

It is essential to know, for instance, that there are advancing and receding, warm and cool, depressing and cheerful colors. Yellow, red and orange are advancing. They make a room look smaller. Blue, green, and gray are cool and receding and are therefore suited to a small, sunny room. Advancing colors are best where sunlight is lacking or not very bright, especially if the room is large. In choosing the color scheme, however, avoid the use of bright color over any large area. It is, in fact, upon color intensity as well as upon color schemes that good results depend. To illustrate further, while blue, lavender, and red provide some of the best decorative effects, too much blue alone is depressing; excessive use of lavender and purple causes nervousness and irritability; while a room in solid red might in time cause a normal person, if confined in it, to become extremely irritable. Of course these facts represent extreme cases, but they give an idea of the importance of psychological color values. In creating cheerfulness the warm colors are indispensable. But the use of cool colors is equally important in softening the tone of a room and giving it a restful atmosphere.

The relationship of colors in the color scale is the basis of all color harmony. The primary colors are red, yellow, and blue. The secondary colors are orange (red plus yellow), green (yellow plus blue), and violet (blue plus red). There is also the relationship of complementary colors; yellow is complementary to violet; blue to orange and green to red. On this basis we have three types of color combinations, the monochromatic, the analogous, and the complementary. The monochromatic uses only one color but in any number of tints or shades. The analogous scheme consists of colors formed from combinations of the primary and secondary colors adjacent to one another in the color spectrum. And the complementary uses complementary colors. To illustrate: A room in the monochromatic type of color harmony might have light cream for the ceiling, gray orange for the walls, and deep orange for the overdraperies. Blues, blue green, and blue violet would represent the analogous scheme; and light green, gray green, grayish red and red the complementary.



In a sunny room, and particularly one that is small, cool recessive colors are best

In choosing the decorative scheme of a room the general rule of a dark floor, lighter walls, and very light ceiling is open to but few exceptions. It might be mentioned here that cream or ivory or some very pale color is generally the best for the ceiling, supplying sufficient light without the glare of a



In choosing the decorative scheme of a room the general rules of a dark floor, light walls and a lighter ceiling are open to few exceptions

dead white. As for the house as a whole, remember that room to room harmony is just as important as a well chosen scheme for a single room. Never let the contrast between two adjacent rooms be too decided or the change too sudden, especially if there are large or double doors.

EXTERIORS

For exteriors the same fundamentals in regard to color are of course applicable. However, there are special points which must be taken into consideration.

A large house with fairly extensive grounds is adapted to almost any scheme. But a small house on a small lot, or a house conspicuous either by reason of its location or its architecture requires careful thought.

Light, bright colors give an effect of increased size and are, therefore, well adapted to the small house. A good point to remember is that a trim lighter than the background gives an effect of increased size while a trim darker than the background gives the opposite effect. For instance a small house of pearl gray might well be trimmed in deep cream or white, whereas a good trim for a larger house of the same color would be dark gray.

For a house prominently located a soft, neutral tone is best, being somewhat recessive in effect. The bright colors, so pleasing amidst trees and foliage, make an unsheltered house glaringly conspicuous. Again, when neighboring houses are close by and brightly painted, the effect of the whole must be considered. Choose colors that will be in general harmony with adjoining houses.

Where such limitations are not present, however, unusual color schemes may well be used. The present tendency is to break away from the conventional combinations, and colors once thought bizarre are now popular.

Color charts that will aid in making tasteful combinations may be secured from the various manufacturers of paint, varnish, lacquer and enamel.

COLOR

A FEW SUGGESTIONS WHICH MAY SUIT YOUR HOME

FOR THE EXTERIOR

Cafe-au-lait body	Italian pink body (painted stucco)
Medium blue shutters	Deep robin's egg blue trim
Medium brown roof (small or large house)	Medium gold brown roof (small house)
Oyster white body	Oyster white body
Cream sash	White sash
Dark gray roof and shutters	Blue green roof and shutters (small house)
Tan and green striped awnings (small or large house)	
Rose tan body (painted stucco)	Pearl gray body
Blue gray roof and trim	Dark gray trim
Brown awnings (small or large house)	Green roof (large house)
Yellow body	Tan body
Deep blue trim	Dark brown trim
Golden brown roof (small or large house)	Medium green roof (large house)
	Deep cream body
	Red roof
	Blue green trim (small house)

FOR THE INTERIOR

<i>Living room</i>	Ivory walls	Pearl gray walls
	Ecru woodwork	Lavender gray woodwork
	Jade green upholstery	Chinese gold draperies
<i>Dining room</i>	Mauve gray walls	Cream walls
	Mauve woodwork	Ecru woodwork
	Dark tan draperies	Old blue draperies
<i>Breakfast room or sun parlor</i>	Cream walls	French gray walls
	Yellow woodwork	Lavender blue woodwork
	Rose furniture	Yellow furniture
	Jade green floor	Burnt orange floor

(see next page)

COLOR

<i>Bedroom</i>	Shell pink walls	Cream walls
	Beige woodwork	Yellow furniture—green trim
	Hydrangea curtains	Rose curtains and floor
	Light buff walls	Putty walls
	Ecrú woodwork	Pale green furniture
	Golden brown floor	Old blue floor
<i>Bathroom</i>	Coral curtains	Salmon curtains
	Pale gray walls	Pale yellow walls
	Rose curtains	Robin's egg blue curtains
	Gray floor	Blue floor
<i>Kitchen</i>	Maize walls	Beige walls
	Cream woodwork	Rose furniture
	Jade green furniture	Blue and white checked gingham
	Rose curtains	curtains

NOTE: It may be more pleasing to use the suggested colors only in part. The colors for draperies and upholstery, for instance, might be the dominating colors, in a figured material.

CHAPTER II

WHEN TO PAINT

THE practice of painting during fall and spring months is due to habit rather than reason. If painting were made more of a year around occupation, the consumer would benefit as much as the painter. The present practice necessitates rushed work, and fosters painting neglect, which is always costly, since it is sometimes impossible to obtain the services of a painter during the rushed season.

Good weather is, of course essential to good exterior work but it is moisture rather than temperature that generally causes trouble. Any season of the year which is dry, and when the thermometer registers between 40° or above, (Fahrenheit) is satisfactory for exterior painting.

As for interiors, the work may be done at any time of year. The policy of having interiors repainted at the same time as exteriors causes an unnecessary rush of work, often making it impossible to obtain a painter's services for exterior work during the season of good weather. For this reason the consumer would benefit if the practice of having interior painting done during dull months were followed. In addition these months are, as a rule, more convenient for the household. Spring and fall are the busiest times of the year. Why add unnecessarily to their full list of activities? Interior painting work naturally causes some interruption in the household. Choose the dull season for yourself as well as for the painter. It will reduce your expense and trouble and his season of unemployment.

*For Further Information
On This Subject Consult
Your Painter and
Paint Dealer*





Woodwork represents about a fifth of the total cost of a house. Paint and varnish preserve and beautify it

CHAPTER III

GENERAL DIRECTIONS FOR EXTERIOR AND INTERIOR PAINTING AND VARNISHING

THE most pertinent advice that can be given for painting work of any kind is that skimping is false economy. This advice applies to materials and workmanship alike, in every detail.

CHOOSING THE PAINT

The first application of this principle comes in choosing the paint itself. Discrimination in the selection of materials is essential to good results. Your guide to quality and satisfaction is the reliability of the individual manufacturer, dealer or painter. Paints and varnishes are products of research. The companies who make these products employ large numbers of skilled chemists whose primary effort is to see that a finish for each important type of surface, with due reference to climate, heat, exposure or use, is made available to the consumer. You as the consumer should see to it that you are getting the right type of paint or varnish for the purpose you have in mind. A paint which is good for some purposes may not be for others. Exterior paints only should be used for exteriors. Special primers are required for metals. For interiors there are wall paints, floor paints, floor varnishes and other special finishes. Remember that color may have nothing to do with the quality of the paint.

In choosing exterior paints it may be of interest to know that earth pigments are generally more permanent when exposed to weather and sunlight than chemical colors; and that tinted paint is more durable than white paint. The principal earth pigments are yellow ochre, siennas, umbers, red iron oxides and "earth" browns. As for interiors, enamel gives a more lasting finish than flat paint. Flat paints and flat enamels, however, give satisfactory service. Their hiding powers are greater and they are frequently used for undercoats; enamel undercoating is especially designed for the undercoats of an enamel finish.



From the viewpoint of economy, a frame house should be repainted every three to five years. Repainting prevents undue weathering

HOW MANY COATS

A sufficient number of coats will prove less expensive in the long run. Two coats of paint applied to frame siding every four years will give better service than one coat applied every two years. When your painter recommends three coats for exteriors, walls, woodwork, or furniture (and he will for new work), you may be assured that three coats will be an economy.

MIXING THE PAINT

It is not enough to select a reliable and suitable product. It is also important that the paint be mixed properly. Directions on the can should be followed with care. Precautions must be taken against mixing or thinning paint near fire or flame.

Paint should never be left in an uncovered can overnight as it contains volatile ingredients which will evaporate.



The amount of oil and turpentine used will vary according to the finish desired

Ready Mixed Paints: A clean flat wooden paddle is used to stir the pigment thoroughly in with the liquid. It is best to have an extra empty pail so that the paint may be poured back and forth from one container to the other several times during the mixing. If the pigment has settled to the bottom of the can all of the liquid should be poured off. After the pigment has been stirred thoroughly the liquid should be added a little at a time. Each portion of liquid must be well mixed in with the pigment before more is added. As a rule ready mixed paints should not be thinned for final coat work. If by mistake, paint is opened and left uncovered, it may become thick through the evaporation of solvents. In this case thinning will be necessary.

Paste Paints: The paste is put in a mixing keg that will hold at least twice the amount of paste needed. A very small quantity of oil is added until the mixture becomes a workable paste. If the paint is to be tinted, the color is next added after being thinned with turpentine or linseed oil. The color is added slowly as a very little tints the white paste considerably. The color of the paint should be tested by brushing it on a sample surface.

After the color has been mixed in thoroughly, the turpentine called for in the formula is added and stirred in, and then the remaining amount of linseed oil. The drier is put in last of all.

GENERAL DIRECTIONS

Paints should always be strained through wire fly screen after they have been mixed, or better still, through a double thickness of cheesecloth. The paint is poured through the strainer and stirred around in the cloth pocket with a brush, until all of it goes through except hard lumps and skins. Straining not only eliminates these lumps but incorporates the pigment more completely with the oil, making the paint easier to spread on and giving it greater uniformity.



The amount of linseed oil and turpentine must be varied according to the finish desired. For a full gloss finish the proportions are about one-fifth turpentine and four-fifths linseed oil; for a semi-gloss or egg-shell finish, about one-third turpentine and two-thirds linseed oil; and for a flat finish about three-fourths turpentine and one-fourth linseed oil.

When mixing paint for dead flat effects (as for enamel undercoats and certain other interior work) turpentine is substituted entirely for linseed oil. A good procedure is to mix the paste with a little turpentine and to allow the paint to stand overnight. The paste contains a small quantity of linseed oil which will rise to the top. The liquid is poured off, thus removing turpentine and oil, and the paste mixed with fresh turpentine. Paint prepared in this way will dry without gloss.

A paint formula must also be varied by the painter to meet specific conditions. During the winter or at any time when the weather is damp, more drier is needed for exterior work, about one-fourth to one-half pint extra for each one hundred pounds of paste. Sometimes an extra amount of turpentine is used for exterior winter painting. Additional turpentine and drier are also required for slow drying pigments such as lampblack, chrome yellow, chrome green, yellow ochre, Vandyke brown, raw and burnt umber.

The formula must likewise be varied for certain kinds of lumber. (*See Exterior Painting—Priming.*)

Because of the variation necessary to meet different conditions, a brushing test is advisable. The paint should be thin enough to brush out freely, yet not too thin to hide the surface well.

A paint formula must also be varied by the painter to meet specific conditions



GENERAL DIRECTIONS



Good workmanship is essential to good results. A paint job should never be rushed and the allowance of ample time for the drying of each coat is important

Mixing Other Paint and Varnish Materials: In mixing varnish, lacquer, enamel, shellac, and stain preparatory to use, manufacturers' directions should be followed with care.

BRUSHES

Selecting the Brush: The best modern brushes are bound in leather or metal and set in cement or vulcanized in rubber. Brushes set in vulcanized rubber may be used in any liquid or vehicle without fear of the bristles' coming out.

A Chinese bristle brush provides good service at moderate cost. Russian bristles are excellent but are more expensive. A brush containing a small percentage of horsehair may advantageously be used for metal since the horsehair makes the brush less elastic, but it should not be used for a wooden surface. For painting wicker furniture or for applying lacquer, a flowing brush is advisable. These may be had in ox-hair; a combination of Chinese bristle and skunk hair (commonly known as "fitch"); or badger hair. A pure squirrel hair brush is generally used for the application of Japan colors when a smooth surface is desired.

As to size and style, the matter is largely one of individual preference. However, a few facts about this subject may be helpful. A 4" flat brush, the size most commonly used for walls and general exterior work, should contain bristles about $4\frac{3}{4}$ " long. An inexpensive brush of this width, containing shorter bristles, wears out more quickly and is less easy to use. A wall stippling brush, used to eliminate brush marks, should contain bristles that measure about $3\frac{1}{2}$ " clear of the block. Oval paint and varnish brushes are valuable both for exterior and interior use,



THE dark enameled woodwork of this kitchen, with color introduced by yellow walls and a rose floor, makes an unusually daring, yet effective, ensemble.



A BLACK and vermilion lacquered desk in the Chinese manner makes the home executive's job a pleasure.

*P*LANNING meals and budgets, even paying bills, aren't difficult tasks in a room that is cheerful.

GENERAL DIRECTIONS

and have the advantage of wearing down less quickly at the edge than a flat brush. Both oval and flat brushes are used for trim.

The importance of a good brush cannot be overestimated. Besides wearing better, it holds more paint, does not leak or spatter, leaves a clean cut edge, makes a more uniform finish, and does not shed its bristles.

Care of Brushes: It is important from the viewpoint of good painting results as well as that of economy to give the brush proper care.

A paint brush not in use should be kept suspended in linseed oil. The oil should cover the bristles and should come at least an inch above the ferrule. It is important that the bristles do not touch the bottom of the container as they will become bent and in this condition cannot cut a clear, sharp edge. The paint should be well wiped out of the brush before it is put into the oil. As a makeshift the brush may be cleaned by wiping it with rags and washing out the remainder of the paint in a container of benzine, gasoline, or kerosene. It is then laid flat on one side to dry, and finally wrapped in a clean paper.

Varnish or enamel brushes may be kept in linseed oil or varnish, care being taken to wipe out all of the oil before using the brush again. A varnish brush may simply be cleaned with turpentine and left to dry, but this method is less satisfactory. When varnish is accidentally permitted to dry and harden on a brush, alcohol mixtures or turpentine are used to remove it.

Shellac brushes may be kept suspended in shellac but it is better to clean them immediately after using, with alcohol.

Brushes used for water stains may be cleaned with water; brushes used for oil stains, with linseed oil.

Lacquer brushes are cleaned with and left suspended in lacquer thinner.

Brushes used in aluminum or other bronze paints should be washed out clean immediately after using, with turpentine.

Precautions must be taken against cleaning brushes near fire or flame.

Brushes used for paint and varnish materials of any kind (except calcimine) should never be washed with water or kept in water.

Using the Brush: All short loose bristles and dust must be worked out of a new brush before it is used. New varnish brushes may best be washed in some inexpensive thinner such as benzine before being put into varnish.

A new brush should be broken in on the priming coat, never on one of the finishing coats. It should first be dipped in the paint to a depth of two or three inches and wiped across the edge with the mixing paddle several times to work the paint well into its clean bristles. The brush is never dipped in the paint to a depth of more than two or three inches.

The brush is held in such a way that a free and easy wrist motion can be combined with action of the arm, and the paint or varnish is brushed on, not merely laid on the surface.

A flat brush should not be worked along a narrow edge, nor should a large brush be used for trim. Failure to change to a trimming brush will wear the corners round and spoil the shape. It is also important to change to an old brush when necessary to poke into corners or to paint such surfaces as grille work or ornamental iron.

WORKMANSHIP

Good work is essential to good results. Carelessness in surface preparation or intermediate processes is as detrimental to a perfect finish as carelessness in the final work. A paint job should never be rushed, the allowance of ample time for the drying of each coat being especially important.

*For Further Information On This Subject Consult
Your Painter and Paint Dealer*

CHAPTER IV

EXTERIOR PAINTING

PROPER CONDITIONS

EXTERIOR painting should be done only in dry weather and when the thermometer registers about 40° or above. In colder weather the moisture that is generally present will condense on the surface and interfere with good results. Even at the temperature of 40°, painting work should not be undertaken at a time of year when the thermometer may take a sudden drop below freezing. A change to excessively moist or cold weather before the paint is dry impairs the wearing quality of the coating. Paint should never be put on at any time of year when it is raining or snowing, nor while the surface is wet or contains moisture.



In addition to its decorative value paint is used to prevent weathering and resultant deterioration

Moisture is, in fact, at the bottom of most painting difficulties. It is not sufficient for the structure to be dry on the surface. It must be dry within. Otherwise the sun will eventually draw the moisture to the surface, causing blistering of the paint film on a wooden surface, spotting on concrete or stucco, or other paint failure. Ample time must be allowed for new structural material, especially wood, to dry out before it is painted, or for an old building to dry out, after rain or snow. Moisture difficulties are more apt to be encountered in painting wood (especially new lumber) than in painting any other type of surface. (For further information on painting new wood, see *Exterior Painting*.)



The durability and charm of stucco can be further enhanced by painting. Paint gives protection and improves the appearance of the exterior.

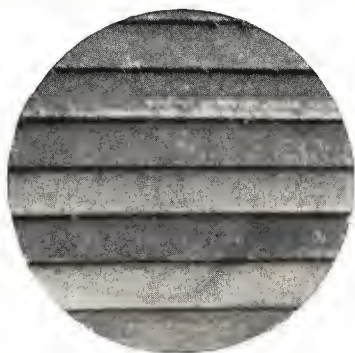
SURFACE PREPARATION

NEW WOOD

The surface preparation of new wood is simple. The surface is merely gone over with a duster and a putty knife to remove all dirt, plaster, etc. Knots and any excessively sappy places in the lumber should be brushed over with turpentine, solvent naphtha or a coat of aluminum knot primer applied about twenty minutes before the application of the priming coat. Otherwise the pitch in the lumber will be drawn out by the sun, discoloring the surface. After the priming coat has been applied (see directions below) all cracks, joints, nail holes, etc., should be filled with putty.

OLD WOOD

Old wood that has never been painted and painted surfaces in good condition require no preparation other than a thorough dusting off, and filling the cracks, etc., with putty. (The unpainted wood, of course, requires priming.)



Failure to repaint is the most common cause of cracking or scaling

Old paint films in bad condition are more difficult. Distinction must be made between blistering and cracking or scaling. The former is due to the drawing out of moisture within the wood. It usually occurs in patches only. A blistered surface may be scraped clean with a putty knife and painted over. The scraped patches may be touched up with paint before doing over the whole job.

Cracking or scaling is due to a variety of causes. Failure to renew paint regularly is one of the most common. In the case of a cracked or scaled surface the most satisfactory finish is obtained by removing the old paint film with a blow torch. A blow torch should be handled only by a professional painter because of the fire hazard.

PRIMING

Priming is to paint what the foundation is to a house. If any one coat is the most important, it is the priming coat. This fact is often disregarded, and it may be safely estimated that this disregard is responsible for nine cases out of ten of unsuccessful jobs. As a rule the test of a good priming coat is after the third repainting.

The application of the primer on wood should not be too long delayed. This coat forms a protective film which prevents, to a large extent, the penetration of moisture due to fogs, rain, etc., yet is often thin enough to allow the moisture within to escape.

EXTERIOR PAINTING

The formula for the priming coat must be varied to suit different kinds of wood. Porous woods which absorb oil very readily, such as bass, cedar, white pine, and poplar, require an extra amount of oil for the priming coat. Woods such as cypress, yellow pine, fir, hemlock, spruce, and gum have an oily fibre. The pores are sometimes filled with resinous or oily materials. Such woods require an excess of turpentine for the priming coat. Some turpentine substitutes are less desirable for this purpose than pure turpentine, since the latter possesses better powers of penetration. In case any one of these kinds of wood is filled with an unusually great amount of gum, it is advisable to add one pint of solvent naphtha 160°, to each gallon of paint for the priming coat. This coat is applied with a full brush, but brushed out well.

The priming coat must be allowed to dry thoroughly. The correct interval to wait before applying the second coat varies according to weather conditions, the paint formula, and the wood. The second coat should be applied before the priming coat becomes chalky and badly weathered or the finish will appear faded. If the painter has any suspicion that the wood is not dry, he should allow extra time. The painter knows what he is doing. Talk this matter over with him and accept his recommendation.



To insure a good paint job the surface to be coated must be thoroughly dry. Moisture, allowed to remain in the wood will eventually be drawn to the surface by the sun, causing blistering of the paint film and spotting on stucco.



COVERAGE

Under average conditions a gallon of good paint will cover 300 square feet or more (sometimes as much as 500 square feet), two coats. Inferior paint covers much less surface. In judging coverage, however, several other factors must be taken into consideration. The spreading rate will vary with the roughness, smoothness and absorptivity of the surface. An expert brush hand can cover approximately 25% more surface with the same amount of paint than one who is inexperienced. Dark paints have greater coverage than light paints because they can be spread out thinner. When repainting a dark surface a lighter color, extra allowance must be made because the paint must be spread on more thickly. For the same reason it is also necessary to make extra allowance when two coats are used where three would be preferable.



Given a good paint, well applied, such coating on a frame house should protect the surface adequately for from three to five years

WHEN TO REPAINT

The life of a paint coating depends upon the quality of the paint, its application, and the conditions to which it is exposed. Given a good paint, well applied (including the correct number of coats) and average weather conditions, the paint coating of a frame house should protect the surface adequately for from three to five years or longer. Extreme variations in moisture and temperature impair the life of the coating and for this reason in a changeable climate the economical interval for repainting may differ from that stated.

The first signs of cracking or scaling are danger signals. Delay may necessitate removing the old film before repainting can be accomplished in a satisfactory manner. Chalking indicates that the paint is beginning to wear away, and sometimes indicates an impairment of its protective qualities.

TIN ROOFS, GUTTERS AND OTHER METAL SURFACES

It is important to keep metal surfaces such as tin roofs and gutters well painted, both to prevent corrosion and to ward off unnecessary repairs. A well painted roof seldom springs a leak.

Tin roofs require repainting on an average of every four or five years. In the case of new roofs, seams should be wiped clean with gasoline or turpentine to remove grease, and any rosin left from soldering should be scraped off. If the roof itself is greasy it should be washed with warm water and sal soda or washing powder. It must be thoroughly dry before the painting is begun.

EXTERIOR PAINTING

Iron work to be painted must be cleaned of all scale, dirt and grease. New galvanized iron should be allowed to weather six months or so before painting, so that the paint film may gain a firm anchorage.

It is especially important in the case of metal to stress the necessity of using the proper paint. Special metal paints are manufactured. Ordinary house paints, also, are usually serviceable for finishing coats provided the right primer is used.

SHINGLES

New shingles should be dipped in paint or stain before being laid, and nailed to the roof. The best method is to use a barrel containing stain or paint and to dip a dozen or two shingles at a time, butt end down, to a depth of six or eight inches, and to stand them in a trough to catch the drippings. This work should be done a few days before the shingles are laid. After being laid a second coat should be applied with a brush, care being taken that all cracks and joints are well filled. This is one place where a cheap or an old brush serves the purpose about as well as a good one. The rough shingled surface wears the bristles down quickly.

At the first signs of weathering shingles should be given a new protective coating. Neglect causes nails to rust. As a result shingles become loosened and in severe weather sometimes blow away.

Special fire resistant paints are made which are especially practicable for shingled roofs.

STUCCO AND CEMENT

Cement and stucco surfaces should be thoroughly dry before they are painted and if they are aged, so much the better. Freshly formed cement requires treatment to neutralize the free lime present, as this may have a damaging effect on oil paints. This neutralizing wash is produced from two or three pounds of zinc sulphate crystals dissolved in a gallon of water, brushed or sprayed on the surface and allowed to dry before the paint is applied. When stucco is aged before painting, this treatment is unnecessary. As the priming coat must bind the loose particles of cement on the surface and supply a firm foundation for the subsequent coats, it is advisable to add an extra amount of oil or varnish or use a China wood oil priming paint. Any high-grade house paint will be suitable for the finishing coats.



BRICK

In painting brick an excess of oil is used in the first coat. Special brick primers containing China wood oil are also recommended. The application of oil paints to brick will seal up the pores and prevent the penetration of moisture which often causes dampness. If the surface is stained by white efflorescing salts, it is essential that these spots be brushed off before the priming coat is applied.



The application of oil paints to brick will seal up the pores and prevent the penetration of moisture which often causes dampness

FENCES, LATTICES AND GARDEN FURNITURE

Surfaces of this type are exposed to severe weather conditions. For the sake of good appearance, garden trellises, furniture, etc., might better be repainted at the first signs of weathering.

An elastic paint is used for surfaces such as these. An elastic paint is one which will give and expand with the wood which swells and shrinks in response to fluctuating weather conditions. Regular exterior house paints are usually of an elastic nature.



*For Further Information
On This Subject Consult
Your Painter and
Paint Dealer*



Fresh, Crisp Colors

*D*AINTY bits of china and pottery deserve a dainty setting. A wall cabinet, lacquered in gay colors and decorated with stencils and striping, will set them off to good advantage.

Easily Cleaned

*T*O maintain that atmosphere of freshness which is so important in the dining room, the furniture should be easy to take care of.



*P*AINTED and varnished, lacquered or enameled finishes are all washable. Grease spots and spilled liquids can be wiped off this pretty green table without leaving a mark.





*Make Your
Kitchen Livable*



Don't Stop At The Kitchen Door —

*I*N spite of labor-saving devices and up-to-date conveniences, women who do their own work spend a great deal of time in their kitchens. But though the kitchen will always remain a workshop, it need not look like one. In fact, there is no reason why interior decoration should stop short at the kitchen door. The routine of preparing three meals a day will take on new interest if the work is done in attractive surroundings.

*I*F your kitchen walls are drab and dull, a coat of fresh paint will work wonders in brightening up the room. The color choice depends upon the exposure. A sunny kitchen may have blue or gray walls but if the room faces the north a soft yellow will supply the lack of sunlight. The breakfast nook may be as gay as you please, with bright curtains at the window and a flower pot on the sill to add another bit of decoration.

*K*ITCHEN floors, too, should come into the color scheme. To be both practical and artistic, they should either be painted or covered with varnished, figured linoleum. For a painted finish, a good grade of enamel or floor paint will give long service. Linoleum that has previously been waxed should have the wax removed with benzine before the floor is varnished. Both paint and varnish resist the dirt and save many hours of hard work.



*E*ACH day your bedroom supplies your first impression of the world about you. If it is bright with color, your waking thoughts should be cheerful and gay. An impression of pleasant surroundings before going to sleep should insure happy dreams.

CHAPTER V

INTERIOR PAINTING AND VARNISHING

PROPER CONDITIONS

INTERIOR work may be done at any time of year provided proper heat and ventilation conditions are maintained.

The room must be sufficiently warm. The ideal temperature is between 60° and 70°. It is desirable to keep the paint or varnish in a warm room several hours before its application; otherwise it will not flow freely, making the work more difficult and the results less satisfactory.

Artificial ventilation is not absolutely necessary but it is highly desirable. In humid weather it is especially to be recommended, as such weather may retard drying. An electric fan will serve well as a ventilator.

Freedom from dust is important, especially in using varnish or enamel. If any particles of dust settle on the surface before it is entirely dry, an unsatisfactory finish may be shown. For this reason fine furniture finishing should not be done out-of-doors or on a porch.



Paint and Varnish do much the same for the interior of a house as for the exterior. That is, they preserve and beautify

Before starting to paint a room, the floor and such furniture as cannot be readily removed should be completely covered so they will not be spattered. Painters use large pieces of light weight duck or heavy muslin sewed together, but old sheets will serve the purpose.

Much time will be saved if the work is systematically figured out. Starting at the wrong place will result in confusion and a defective job. Floor painting, for instance, should begin in the far corner of the room so the painter will be sure to end up at the door. Otherwise, he will find himself surrounded by wet paint and unable to get out of the room without leaving footmarks. In wall painting, the starting point is the upper left hand corner of the room.

CHAPTER VI

WALLS

THE ADVANTAGES OF PAINTED WALLS

BECAUSE of their combined qualities of beauty, economy and sanitation, painted walls are the most satisfactory that can be had.

A plain background is best for certain types of distinctive furniture, to set it off to best advantage, or in combination with figured chintzes, cretonnes, etc., of more than the usual gaiety in color and design, as well as for many types of period interiors. Where a more unusual treatment is suitable the novel wall finishes may be used. The artistic designs of these finishes add definitely to the decorative scheme, at the same time keeping the wall in its proper category as the background.



Painted walls are economical because they are durable and inexpensive to refinish

Painted walls are economical because they are durable and inexpensive to refinish. The cost of redecoration may be eliminated by washing or using a starch coating which is removed when the wall becomes soiled; and it may be simplified and reduced in cost by redecorating a plain or mottled wall with a single color in sponge stippling or scumbling. Incidentally, either of these methods is valuable for covering small cracks and other defects that would show through a plain finish. The

application of a new coat or two for a plain painted finish is also an easy matter.

Finally, paint is the most sanitary, practical finish for walls. Laboratory experiments have proved their superiority in this respect to every other type of finish except tiling. The efficacy of paint in combating germs and disease may be judged by the fact that some boards of health are substituting renovation and repainting for fumigation.

Fresh paint is one of the most powerful weapons that can be used against household vermin. Many insects will not remain in the proximity of paint, and it not only kills or drives off the adults but will prevent the hatching of eggs, larvae and pupae. Then too, painted walls may be kept spotlessly clean, thus removing the food supply of these odious pests.

W A L L S

METHOD OF PROCEDURE FOR PAINTING WALLS

Unpainted Walls

- Surface Preparation
- Sizing (sometimes omitted)
- Priming or First Coat
- Second Coat
- Finishing Coat

Painted Walls

- Surface Preparation
- One or two coats

PREPARATION OF SURFACES

Unpainted Plaster: New plaster walls (unless they have weathered for several months) should be treated for free lime, which, if present and allowed to remain, will mar the finish with spots or "burns." For this purpose a solution of zinc sulphate crystals, two pounds to a gallon of water, should be applied with a brush. Next, the wall should be sandpapered and any cracks or small holes that may be present filled with plaster of Paris or crack filler. The surface should be entirely smooth and even. The wall is then ready to be sized and primed.

Painted Plaster: If the wall is in good condition, a thorough dusting will suffice. If there are any loose particles of paint, however, they must be removed with a wire brush. Grease may be washed off with a solution of sal soda or ammonia and water. Old calcimine should be washed off if in bad condition. Cracks and other surface imperfections are treated as directed for unpainted walls. When the surface has been made smooth with sandpaper the wall is ready to be painted.

Wall Board: New wall board must have all nail heads, joints and cracks filled and smoothed before being painted. Manufacturers' directions should be followed for this work. The wall board is then ready to be sized and primed.

Wall Paper: Wall paper which is perfectly adherent and sound may be painted over. No surface preparation is required other than a thorough dusting. While painting wall paper in this condition is generally satisfactory, the results cannot be absolutely guaranteed. The surface should then be prepared as directed for an unpainted plaster wall, omitting the zinc sulphate treatment.

SIZING

Sizing partially seals up the pores of the surface. When this process is omitted an extra coat of paint will be necessary. A satisfactory preparation for sizing plaster or wall board is a coat of first class interior (tung oil) varnish, thinned with turpentine and colored with a little of the wall paint.

PRIMING

The best primer for plaster and wall board is a coat of flat wall paint which has an excess of linseed oil. As wall board is more porous than plaster, it re-

quires an even greater proportion of oil. If using ready mixed paints, a "wall-coater" or a flat wall paint "undercoat" is satisfactory for priming.

BRUSHING METHODS

(NOTE: The directions as given below are written with special reference to plaster walls. The same general method of procedure, however, applies for painting wall board and wall paper.)

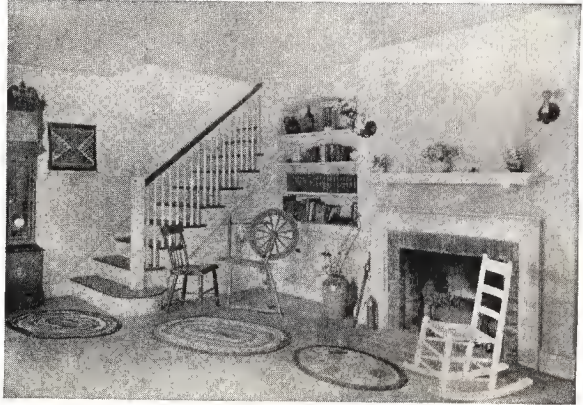
Good light is essential to good results in wall painting. Bright sunlight is best.

A 4" or 4½" wall brush is generally preferred. The best brush that can be had is a good investment for this work. Long flexible bristles set in vulcanized rubber, well trimmed and shaped, make a fine tool.

Wall paint sets rapidly, especially if mixed for flat or semi-flat effects, as most wall paints are. For this reason the brushing may be more difficult than for exterior paint, which dries slowly and may be gone over.

The paint should be of the right consistency to hide the surface effectively and to level well. If too thin, runs and sags are liable to occur.

The general procedure is to begin painting a wall in the upper left hand corner, working from left to right and from ceiling to floor, in strips a foot or two wide. The reason for working in narrow strips is to join up the edge of a painted area with the next section before it has a chance to set. In this way laps or joints are prevented. The brush is dipped in the paint to a depth of one or two inches, slapped out on the side, and used to "flow" the paint on. An up and down stroke is preferable for walls. An area about two feet deep is generally coated at a time and all the brushing necessary for that section must be completed at once. The area is first coated roughly, taking care only to cover all the surface. Then it is gone over immediately with light strokes to lay the paint off. In laying paint off, and especially when joining small areas and the strips, every stroke should be done in a slightly semi-circular manner up and down, with a light touch of the brush. The brush should never be held below



A plain wall background suits best certain types of distinctive furniture, or in combination with figured drapes or patterned chair slips

the ferrule or pressed down too hard. "Riding," as this is called, will cause leaking, besides wearing the brush down.

Too much brushing is to be avoided as it brings the oil in the paint to the surface, giving a glossy tone; and going over the wall surface once it has been left will roughen up the finish rather than improve it. An expert brush hand learns to flow paint on and leaves it alone to smooth itself out. The painter need have no concern about small brush marks as they will disappear when the paint levels itself off and dries.

In working around windows special care is required to join up the edge of a painted area with the next section before it dries. If only one painter is working on the job he should work alternately in strips above and below the window until he again reaches the point where he may coat the section from ceiling to baseboard in one strip.

In case an edge does set before the painter connects it up, a slightly semi-circular "wiggle" stroke should be used, laying the brush nearly flat on one side and pulling it along the surface. In this way a partially dry edge may be successfully joined with the next section, by one skilled in brushing.

If glossy spots appear after the paint has dried, they may sometimes be removed if rubbed down with a cloth soaked in sour milk.

Wall painting should never be hurried. Deliberate workmanship and a careful following of these simple directions will insure a smooth finish, free from blemishes.

STIPPLING

Paints mixed to dry flat or semi-flat are commonly stippled on the final coat to eliminate brush marks and to give an even texture to the whole surface. Stippling is not essential where flatting oil has been used in the paint, but it is desirable because of the attractive texture it gives, and in addition it makes brushing easier by eliminating joints and laps as well as brush marks.

As a rule two painters work together, one brushing and the other following immediately after for the stippling. A regular stippling brush is used to pound the surface; for small areas that cannot be reached by the large brush, a small clean duster may be used. Paint for the stippling coat is mixed stout, that is to a thick brushing consistency. Care must be taken not to skip any part of the surface, and results will be more satisfactory if no part of the surface is gone over twice, thus avoiding a studied effect.



WALL PAINTS

Both ready mixed paints and paints in paste form give satisfactory service for walls.

The priming coat (as directed) may contain an excess of oil. The second coat contains a greater proportion of turpentine. Both of these undercoats are flat or semi-flat. A white paint will do as well for the undercoats as a color if the finish is to be light. The finishing coats may be flat, semi-flat, or gloss. A high gloss paint, however, is seldom used for a wall in a dwelling except where frequent washing is necessary, as in a bathroom or kitchen. (To mix paints for dead flat effect see *General Directions for Painting and Varnishing—Mixing Paints—Paste Paints.*)

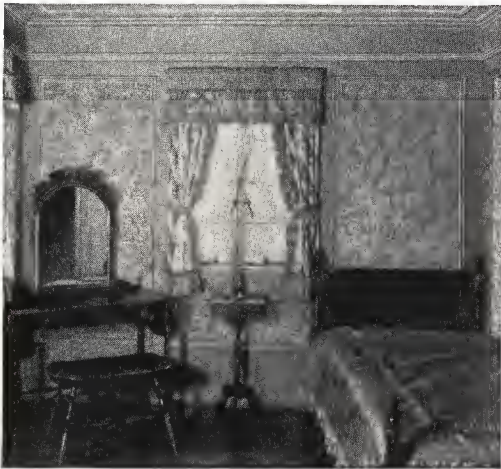
Enamels are also used for the finishing coat of plaster walls.

NOVEL WALL FINISHES (*Sponge Stippling, Scumbling, etc.*)

General Directions: In treating a wall which has never before been painted, two or three coats must be used for the ground color, as described above for plain painted walls. As a rule the final ground coat is allowed to dry thoroughly before proceeding with the finish. The work, as for all wall decoration, is begun in the upper left hand corner. It is easier to work in strips, about four to six feet wide.

In the case of redecoration, either for a plain wall or one already decorated with a novel finish, a single coat for mottling or blending will generally suffice.

In each of these finishes the surface should be gone over as few times as possible. The decorator must be careful to avoid any effect of pattern. The more haphazard the design, the more artistic it may be. The work should be viewed and judged every now and again, while it is being done, from the opposite side of the room.



Harmonizing or contrasting colors or two or more shades of the same color, either opaque or transparent, are used for mottling and blending. If the ground coat is of gloss finish the final coat must be flat; otherwise the final coat may be either gloss or flat. When two shades of the same color are used, the finishing

The sponge stipple may be used to decorate panels or the entire wall surface. It is one of the easiest of the novel wall finishes to accomplish and is especially valuable for quick decoration

color should be slightly grayer and slightly darker than the ground color. If three or more shades are used, the last shade applied should be the darkest of all. If a contrasting color is used, it should be the keynote color of the furnishing scheme.

The use of too bright colors or a too heavy design is to be avoided, especially over a large area in a small room. Neither the color nor the pattern nor the texture in wall decoration should be too prominent. Wall decoration may be stronger and heavier in a very large room or some such place as a smoking room or den, but living rooms of the usual size, dining rooms, and bedrooms call for finer patterns and subdued blending.

The novel finishes described below may be used over the entire wall surface, or for special decorative purposes as in panels (in combination with a background of solid color, or of similar finish, or of a similar but larger pattern); or above a chair rail, using a solid color below. They may also be combined with stencil decoration. Wall board and fabric as well as plaster may be decorated with any one of these finishes. For wall paper they are sometimes used to tone down too strong a color or design, or to give freshness to a faded surface.

The Sponge Finish: The final coat is applied with a sponge instead of a brush. A deep sea wool sponge is better than the common grass type; or a rubber sponge may be used, giving a more unusual design. Either of these should be cut flat on one side, the flat side being used to apply the paint. It is best to have an additional small sponge to reach into the corners.

The sponge is dipped into a little paint which has been poured off into a shallow container, and tapped on the surface. The sponge is pressed against the wall rather hard and pulled straight away *without* twisting the hand. It is advisable to soak the sponge in benzine or water before beginning, and every five or ten minutes while working, to keep it fluffy and to remove the accumulations of paint.

A sponge roller may also be used for the finish. This tool is rolled downward over the wall surface instead of pounding or stippling. In using it, particular care is required to avoid a pattern effect.

A wad of cheesecloth, crepe paper, muslin, or burlap, may likewise be substituted and used in the manner described for the flat sponge, except that it is usually advisable to twist the hand when using any of these implements, but not when using the sponge. Each of these methods gives a somewhat different effect.

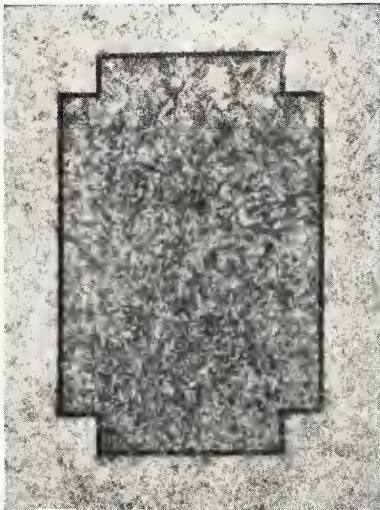


To produce a sponge finish a sponge is cut flat on one side dipped in the paint and tapped gently on the wall surface

Scumbling: The harmonizing or contrasting color is applied with a brush over the dry ground color. Before this last coat dries an elongated wad of newspaper is placed firmly on the wall and rolled downward over and over. In this way some of the wet coat is removed, allowing the ground coat to show through. The size of the pattern may be regulated by the type of paper used and the compactness of the wad. Loosely crumpled newspaper gives rather coarse and widely spaced figures; wrapping paper gives an even heavier pattern; while tightly compressed paper or a wad of tissue paper gives a design of much finer texture, suitable in rooms where the furnishings are likewise delicate.



An elongated wad of newspaper is rolled down over the wet top coat, removing it partially, and allowing the undercoat of contrasting color to show through



Instead of using the crumpled wad, a slightly different effect may be had by removing part of the final coat with a ball or handful of paper or fabric which is tapped about on the surface.

Stippling: In addition to plain painted walls which are commonly stippled on the final coat, stippled finishes in varied texture and color may be had.

Where a somewhat rough finish is desired (but a surface smoother than that made by plastic paint), the following mixture may be used for the final coat. To a gallon of wall paint is added a little Japan drier which is thoroughly stirred in. Then a handful or two of plaster of Paris is added for each gallon of paint, and the whole

mixture stirred fairly well. It is not necessary to apply this coat with any particular care as the stippling distributes the paint evenly and eliminates brush marks, laps and streaks. After this coat has been applied to the surface, a stippling brush is used to strike the surface while still wet, raising the paint into rough points. It is preferable to have two painters working on a job of this kind, so that the paint may be stippled immediately after its application.

Where a variegated color scheme is desired the wall is painted the desired ground color. When dry, the harmonizing or contrasting color is applied by

striking the surface with a stippling brush which has been dipped in paint of the finishing color. If several colors are used it is necessary to use as many different brushes. An interesting variation of stippling is produced by the addition of several harmonizing colors to the finishing coat, in which case the paint is not mixed thoroughly before being brushed on. It is stippled in the manner described above. When dry, spots of color of irregular size and informal spacing sparkle through the finishing coat.

Tiffany Blending: The most artistic effects in blended walls—either single or multi-colored or graduated blends—may be had by using a glazing liquid.

Any wall that can be painted can be glazed. The finish, however, must be perfect, as Tiffany glazing is transparent. The final ground coat should preferably be stippled. When dry, a glazing liquid is applied with a wall brush or a calcimine brush. If the wall has a smooth, hard finish, a pound of corn starch should be mixed in with each gallon of the liquid to prevent running of the glaze color. The liquid is applied in sections not more than five or six feet wide, so that each edge may be joined up with the next section before it dries. The joining is made easier if an irregular rather than a straight edge is left. The color is applied and blended as follows: *While the liquid is still wet*, a clean brush is dipped into a pot of glaze color which has previously been mixed to semi-paste form. It is applied in small patches at irregular intervals, using a spiral stroke. Very little paint is used on the brush at one time. When the spots of color have been applied in this manner the wall is ready to be blended. This work is done with a large wad of cheesecloth or other fabric, or with a wad of paper, a sponge, or a stippling brush, beginning in the upper left hand corner. It is important, if paper or cloth is used, to employ a large wad, as a small one gives a spotty effect. The blending, like the application of the paint, is done in circular manner, and the *wrist should be twisted* while the cloth is on the surface.

If several colors are desired in the blending, a separate pot and a separate clean brush should be used to apply each. After placing the spiral daubs of the first and predominating color on the wall (in the manner already described), and before blending them, two or three other colors are added in the same manner. Only a few spots of the additional colors, however, should be used. It is better to have too few spots than too many. The stippling brush is best for blending when several colors are applied, using the wad of cloth afterwards to smooth out the blending.

If the glazing liquid should run, it is advisable to increase ventilation by opening windows and doors or by using an electric fan. The decorator should continue the blending until the color seems firmly set. Running is generally prevented by the addition of cornstarch (as directed) but it may even then occur when considerable color is used to give a very dark effect. For this reason very little glazing liquid should be used for dark colors. Some decorators always omit the glazing liquid in such cases, applying the color paste directly over the ground coat.



Section of a wall showing a graduated blend. The color is applied in strips with a brush, and blended together with a soft cloth

If gloss spots appear in the finish, they may be rubbed over slightly with a little glazing liquid or the wall may be starch coated (see directions below.) Glaze finishes are sometimes given a coat of light colored varnish, made quite thin with a little turpentine. The varnish provides a protective finish that will last several years without requiring renovation.

Graduated Blends: After the application of the glazing liquid, the finishing colors are laid on with a brush in horizontal stripes, darker and closer together at the bottom. Toward the top they are spaced farther apart, and the color made a little lighter by easing off the pressure on the brush. The top stripe is placed fully two feet from the ceiling or molding, as enough of the color is carried on the stippling brush or cloth to color the upper part of the wall. Beginning at the top the stripes are blended together as perfectly as possible in the manner described for the blended wall.

If by mistake the color is run too near the top it may be wiped out with a clean piece of cloth. In case the wall color is too light in any one place it may be gone over with the cloth used for blending the bottom section, which will usually contain enough color to darken the light spots. If necessary, a little more color may be added with the brush after the blending is begun.

When more than one blending color is desired, the procedure already described is first completed. Spots are then wiped out at irregular intervals and filled in with colors, applied with a brush. The spots of color, like the stripes, should be fewer and further apart near the top of the wall. When all of the spots of color have been applied the wall is again blended.

Spatter Finishes: For a spatter finish the ground coats must be uniform and well finished. The final undercoat (the second) may best be stippled in the manner described for plain painted walls. For the spatter coat the paint is mixed a little thicker than for a plain finish. An old flat wall brush, with its bristles worn down, is generally used for spattering. The brush is dipped not more than half an inch in the paint and slapped out on the side of the container to remove excess paint. A very narrow board or a stout stick of wood is then held near the wall and the brush slapped against it at the point where the bristles enter the ferrule. In this way the paint is spattered on the wall, the bristles never coming in contact with the wall surface. Instead of a wall brush an ordinary scrubbing brush may be dipped lightly in the spatter color, held upside down in the left hand and scraped with a table knife. It is customary to apply several colors in spattering. Each succeeding color is applied without waiting for the last to dry.

SPECIAL FINISHES FOR WALL PAPER

The blended, scumbled and sponge stipple finishes (described above) are sometimes used over wall paper if it is perfectly tight and adherent, to freshen it or to tone down strong colors. A blended antique effect is especially good for the latter purpose. For this finish raw or burnt umber is used. Wall paper may also be varnished or lacquered when non-bleeding colors are on the paper. (*See directions—Varnishing Walls.*)

STENCIL DECORATION

Where to Use Stencils: For wall decoration stencils are used as borders, either connected or made up of single spot ornaments; in panels; or in some bare looking wall space. In the last mentioned case a large single design is chosen. Borders may be placed at or near the ceiling, or at the place where a chair rail is used (about three and a half or four feet from the floor). Some designs are suitable for use directly above the baseboard, but not a plain horizontal border with even edges. Another very pleasing use of a stencil is around a door or alcove entrance, especially one that is arched, or on the exterior of a stucco house used to alleviate broad expanses or to add a finishing touch.

Colors and Paints: Stencil colors are usually semi-transparent, and of soft and delicate shades. Opaque colors used for stencils are likely to be too prominent. Umbers, siennas, cobalt blue, Van Dyke brown and verdigris green are glaze colors that are semi-transparent. The lake colors (blue lake, common lake, crimson lake, etc.) are even more transparent, and are also suitable. Ultramarine blue, Prussian blue, vermilion, Indian red, and Venetian red are used in limited amount. Black, ochre, chrome yellow, and white lead are very opaque and are therefore seldom used for this purpose.

Special paints are required for stencilling. They may be either tube glazing colors or ordinary house painting colors which have been thinned with a glazing liquid composed of one-fourth linseed oil and three-fourths turpentine, or three-fourths turpentine and one-fourth Japan gold size. It is important not to use too much Japan or linseed oil as either tends to make the paint glossy. A dull effect is more artistic. The color, when thinned, should be of a consistency about like that of cream.

Fastening the Stencil: It is easier to make a neat transfer if the stencil is fastened, unless two painters are working together so that one can hold the stencil. Push pins or thumb tacks may be used, or better still a good strong glue size. The four corners of the stencil plate are coated with the hot mixture and allowed to cool. The corners will adhere to the surface when pressed into contact, and when removed, no sign of their attachment will be left.

Spacing: Single spot ornaments forming a wall border are very simple to space. A border design, however, requires more planning. In either case it is advisable to chalk off the places where the design is to be used, as a chalked border can be erased and corrected. Any slight inaccuracy may develop into a large one by the time the decorator gets all the way around a room.

If the border is a succession of similar figures, the only difficulty in spacing comes at the very end. The work is generally begun in the left hand corner of the room. When the decorator reaches a point near the opposite end of the first side of the wall, he should determine the exact point where the corner will fall, then lay the stencil on a table and bend it carefully (preferably with a ruler) at that point. It is handy to have an extra stencil to use in corners. When stencilling the fourth side of the wall, and when four or five lengths from the end, the distance must be measured to see how the design is coming out. If there is any discrepancy it is divided by the number of lengths remaining, and from then on each time the stencil is used the design is lengthened or shortened, as the case demands, the amount the decorator has estimated.



Wall borders that have a dominant centre figure in the design, or a design broken up into pairs or triplets, require more thought as to spacing. In this case the decorator should centre the design as best he can in each wall space, in panels, over mantles, etc. It may be necessary to use the central part of the stencil more often than the connecting parts to give a nice balance. The room should be carefully studied and chalked off before the work is begun.

A stencil border of pleasing design makes an effective decoration

Painting the Design: For each color that is used it is necessary to have a separate clean pot and a separate brush. Stencil brushes may be had in a variety of sizes. Number 2 is a good selection for the average small stencil, number 4 for the large. The brush is used like a hammer rather than being stroked back and forth. It is pounded through the cut-outs with care to keep it at right angles so the bristles cannot get under the stencil and make a ragged, mussy edge. Very little paint is used on the brush at a time. When the transfer is complete the stencil is carefully lifted—pulled straight out to avoid smearing. Tidiness in keeping the back of the stencil and in keeping fingers clear of color so that the surface does not become soiled, is an absolute requisite to a neat design.

Every stencil should have guide marks to insure accurate matching. It is also important to join up the impressions of a border carefully so there will be no unevenness to show where the joints occur. If the stencil has been cut so that the last part of the pattern on the right slightly overlaps the first part of the pattern on the left, there will be no difficulty in connecting the separate transfers neatly.

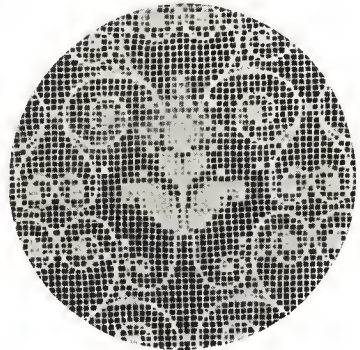
Wipe-Out, Outline, and Background Stencils: In painting a background stencil, the border is chalked off and painted in solid color. When dry, the stencil is used in the manner described above. The wall color is commonly used to fill in the design, though other color combinations may be used if preferred.

For an outline stencil, the design is outlined with a fine line, generally of burnt umber. Later it is filled in free hand.

The outline method is also used for wipe-out stencils on Tiffany glazed walls. The outline is applied before the glaze coating. This coating, being transparent, allows the pattern to show through. The design is wiped out, while the glazing liquid is still wet, with a soft clean cloth.

Lace Stencils: For all over wall designs and panels the lace stencil has practically replaced all other forms of stencils because it is the easiest and most effective decoration of its type. Lace stencilling is a method whereby a piece of ordinary woven lace, such as is used for curtains, may be converted into a stencil.

The dry, untreated net or lace is stretched tight and evenly over a light, rigid frame, and fastened securely with ordinary carpet tacks or glass push pins. A generous coat of orange shellac is then applied, care being taken that no open spaces remain filled or bridged over with shellac. This step in the operation is a most important one. When the shellac has been allowed to dry hard the stencil is ready for use. The stencil may be made in any size. It is sometimes practical, as for a wall border, to have a stencil which equals the length of the room in size, eliminating the difficulty of matching and connecting up the pattern.



Paint is applied with a rotary or hammering motion of the brush, very little paint being used on the brush at a time. Some decorators do not even dip the brush into the pot, but pick the color up from a flat board on which they have run a little paint, or from a flat tin container. Either opaque or transparent colors may be used.

While lace stencils were invented primarily to take the place of all-over wall decoration, they are also widely used in border form, as panel designs, or to decorate the wall above a chair rail.

The stencil, when not in use, may be kept rolled on a broom handle or other round stick.

VARNISHING WALLS

Any painted wall may be varnished over. It is a common practice to varnish fine Tiffany glaze finishes as well as plain walls, for reason of protection. In addition washing is made easier. Wall paper may also be made satisfactorily washable with a coat or two of varnish if the wall paper is perfectly firm and adherent. A light, clear varnish, mixed rather thin, should be used in either case. Clear nitrocellulose lacquers have also been used over wall paper with satisfactory results. The brushing methods are the same as those given for the application of flat wall paint.

Board walls in cottages and summer places are also varnished, to protect the surface and improve appearance. In this case directions for varnishing woodwork may be followed.

STAINING

A stained finish may be given to rough but not to smooth finished plaster. Rough plaster is commonly finished when new with only a stain coat. In other instances an oil size is spread on and a coat or two of oil paint, mixed to dry flat, is applied before the stain. In either event subsequent procedure is the same.

The stain used must be one which will not strike in and dry too rapidly. Any of the prepared stains of the oil type are satisfactory. Stains made from tinting colors ground in oil and thinned with about one-fourth oil and three-fourths turpentine are also used for plaster. Another good mixture is asphaltum (black Japan varnish) thinned with turpentine and mixed with tinting colors ground in oil.

Stain coats on plaster are always wiped over in places to give a mottled or clouded effect. The wiping is done with a wad of cloth or a sponge in such a way as to give artistic unevenness.

ROUGH TEXTURED WALLS

A smooth textured wall may be made rough to suit period interiors or for other reasons, with the sand-float finish or with plastic paint. Both of these methods of finishing are also valuable in covering almost any wall defect.

A Sand-Float Finish: For a sand-float finish, the first step is the filling of

cracks, holes, etc., in the manner described for plain painted walls. Calcimine or wall paper must be removed and the plaster beneath given a coat of flat wall paint. Wall board is painted and sized as well. The ground coat is tinted the color of the sand-float coat.

The sand-float coating is prepared as follows: One quart of good interior varnish is added to half a gallon of exterior white prepared paint, or to half a gallon of paste paint mixed to stout brushing consistency with equal portions of boiled linseed oil and turpentine. After mixing thoroughly and adding tinting colors, the paint is strained, and enough sand added to make a thick composition. Torpedo sand or bank sand is used—fine beach sand is not suitable—and worked through a piece of fly screen to eliminate the very fine grains. What sand is left is worked through a coarse screen. The sand which goes through the latter is the material to use in the paint. The sand and paint must be mixed thoroughly.

This mixture is brushed on, preferably with an old brush since an old brush is stiffer. When a yard or so of surface has been covered it should be stippled with a stiff stippling brush, using a circular stroke. If some of the paint drops off (which it often does, even if applied correctly) the surface should be allowed to set for a few minutes before it is gone over again.



Varied effects may be achieved with a sandstone finish or with plastic paint

The texture of the finish may be varied by working over it with any one of several implements, each of which gives quite a different effect—a trowel, a wire brush, a whisk broom, a large comb, the back of a kitchen spoon, a scrubbing brush, the palm of the hand, or a sponge. The trowel is commonly used for an old English or an Italian finish; the palm method for a Spanish finish; and a whisk broom or a wire brush for a Colonial house. The opportunities for individuality in design are infinite through variation of the implement and the method of using it. Some finishes are quite conservative and inconspicuous while others are bold and almost bizarre.

PLASTIC PAINTS

In using plastic paint, unpainted plaster is usually given a coat of size if it is new and absorptive. Otherwise the plastic paint may be applied direct. Cracks, holes, etc., should be filled with plaster of Paris or crack filler, before the size is applied. Painted walls require no surface preparation unless the

finish is glossy, in which case the gloss should be toned down by washing the surface with a weak solution of warm water and sal soda. Calcimine or wall paper should be removed. Wall board requires sizing.

Either prepared materials may be used, or a flat wall paint mixed to a thick consistency by the addition of dry whiting or clay. The rough mixture is applied with a heavy wall brush or a calcimine brush. The finish may be varied as described for the sand float finish.

Rough textured walls are sometimes decorated with Tiffany mottling or blending. The work is done in the manner described for smooth plaster walls.

Sand float and plastic paint walls are occasionally stencilled. This work may be done with ordinary stencilling paints; or the rough mixture may be applied through the cut-outs, giving a design in relief.

SPRAY GUN FINISHES



Spray guns are commonly used both for plain painted walls and novel finishes. In addition to spray misting, spatter finishes, Tiffany glazed, mottled and blended walls, and similar treatments, the spray gun is used for the application of plastic materials to produce many novel types of wall decoration.

STARCHING PAINTED WALLS

Starching is a simple process that deserves wider use. It does not alter the appearance of the wall except by removing glossy spots. By applying a protective coating of starch when the wall is new, the paint surface is kept in good condition. When the starch coating becomes soiled, it is simply removed by washing with clear water; and beneath in all its freshness is the new paint finish. Any painted wall may be starched provided it is in good condition. A coating of this kind should not, however, be applied to a poorly painted wall as it is liable to emphasize laps and streaks, or to a wall that has been given an insufficient number of coats.

A handful of starch is dissolved in just enough cold water to cover it, and boiling water added until the mixture has a thick jelly-like consistency. It is then thinned with cold water until it has a consistency about like that of milk, and brushed on to the wall with an ordinary flat wall brush. Thorough brushing is essential to good results. A pinch of dry color, if desired, may be added to the coating. In case the wall has a gloss finish, it may be wiped down with vinegar or alcohol before the starch coating is applied.

Pasteurized buttermilk serves the same purpose as a starch coating and is much easier to apply successfully. It is brushed on and then stippled with a wall stippling brush.

WASHING PAINTED WALLS

Washing painted walls can be done satisfactorily only when an entire wall area is washed. Any attempt to clean spots will leave rings.

A good solution for this work is prepared as follows: Shave a small cake of pure, neutral (non-alkaline), white soap into a quart of boiling water, or dissolve a corresponding amount of soap flakes in the same quantity of water. Dissolve about two ounces of glue in another quart of boiling water, and mix the two liquids together. A little flour may be added to make a thicker solution, and a little sal soda or washing powder to make a stronger solution. This jellied cleaning compound is applied with a soft sponge, working from the bottom up. The wall is then wiped down with chamois. If the surface is quite soiled it will be easier to apply the solution to the wall area, allowing it to stand two or three minutes to loosen the dirt. Then wash off with a clean sponge and a pail of clean water.

Walls in kitchens are sometimes coated with a thin film of grease. In this case a stronger solution with more than the usual amount of sal soda and a little ammonia will simplify the work.

Another good cleaning compound may be made by dissolving 1 oz. of soap flakes in 16 ozs. of water, and adding about 3 ozs. of turpentine. This mixture is stirred rapidly, and applied with a brush or sponge. The turpentine serves to cut the grease and allows the soap to function more rapidly in removing the dirt.

*For Further Information On This Subject Consult
Your Painter and Paint Dealer*

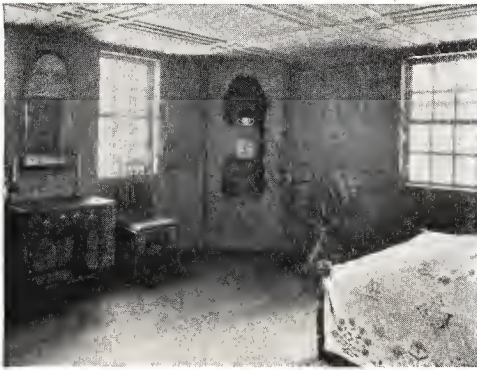
A starch coating over a plain painted wall will keep the surface beneath fresh and new without altering the appearance of the paint finish



CHAPTER VII CEILINGS

COLORS FOR THE CEILING

While white and cream are most widely used for ceilings, a pale color is often more in keeping with the decorative scheme. In addition a tinted paint gives a softer light. Pure white is too glaring for eye comfort, and for this reason is inadvisable. Any color that reflects 65% of the light that falls on it is suitable for ceilings. A paler shade of the wall color or a pale shade of an analogous color is sometimes better suited to the general scheme of room decoration than cream or ivory.



Include the ceiling when planning to redecorate

DECORATION

Beamed ceilings may be finished with paint, enamel, lacquer, varnish or stain. For this work the directions for finishing woodwork may be followed.

Plaster ceilings are often decorated with mottling, blending or stencil borders. Sometimes a stencil design is used in the corners only. This decoration is done in the manner directed for walls.

DIRECTIONS FOR PAINTING

The same general directions are followed as for walls. In the case of ceilings it is especially important for the light to be good. Connecting up edges neatly is more difficult for ceilings, as the work goes more slowly and the edge is more likely to become set before the adjoining strip is painted. For this reason it is advisable for two painters to work on a ceiling job. In painting ceilings special precautions must be taken against overloading the brush. A flat paint is generally used for this purpose as a gloss or semi-gloss finish interferes with eye comfort, due to its high reflectivity.

Ceilings may be washed and starched in the manner directed for walls.

*For Further Information On This Subject Consult
Your Painter and Paint Dealer*

CHAPTER VIII

WOODWORK

THE DECORATIVE FUNCTION OF WOODWORK

Woodwork bears the same relation to the room that a frame does to a picture. It should set off to best advantage the decorative scheme as a whole. It may be and sometimes should be distinctive, but should not attract undue attention. Both the way in which the woodwork is used and its finish are important.

A simple change will sometimes alter the whole appearance of the room. Where the ceiling is too high or the wall space large or unbroken, a chair rail, with a plain wall finish below and a novel finish above, will make the room more cozy; or panelling extending three or four feet from the floor, finished in ivory or cream, and in combination with a novel wall finish above; or molding used in panelled form; or perhaps a beamed ceiling.

Solid panelling in cream or ivory for the Colonial house, or a dull varnish finish for an English house, is both appropriate and distinctive.

Where it is desirable to have only the usual baseboard and molding, an unusual finish is often attractive.

SELECTING THE FINISH

In choosing woodwork finishes the ideal of natural beauty should be kept whenever practicable. Thus a wood which is in itself beautiful and well matched for color and grain, may be given a varnish finish if the room scheme permits. Varnish accentuates the lights and shades of the grain, enhancing the inherent beauty of the wood. Inexpensive woods or any woods that have been poorly selected, are generally given a finish of paint, enamel, or pigmented lacquer as any one of these provides an opaque coating. These finishes are also frequently used for fine woods be-



Painted woodwork is especially popular now, since a color can thus be used which will make this surface part of the general decorative scheme



cause of the present popularity of color, or because such a selection better suits the decorative scheme. Stain may be used for wood that is poorly matched for color, but it does not always conceal the grain. Stain is also used considerably for fine woods. Here, again, present day usage conforms to the ideal of natural beauty. It is no longer the fashion to stain a cheap wood in imitation of an expensive one. Stain of the natural color is the preferable choice. *Note:* Stained wood is nearly always given a coat of clear varnish after staining.

Following is a list of some of the woods most commonly used and the finishes which are, as a rule, given to them:

VARNISH

Birch, curly
Cedar
Cherry
Chestnut
Ebony
Gumwood
Mahogany
Maple
Oak, white, red
Pine, yellow
Redwood
Rosewood
Satinwood
Walnut, American
Walnut, Circassian

STAIN

Ash
Birch, select
Butternut
Cedar
Cherry
Chestnut
Cypress
Fir, select
Gumwood
Hickory
Mahogany
Oak
Redwood
Rosewood
Spruce
Walnut, American

PAINT, ENAMEL, LACQUER

Bass
Birch
Butternut
Cedar
Cottonwood
Cypress
Elm
Gumwood
Hemlock
Holly
Pine, Oregon
Pine, white
Pine, yellow
Poplar
Redwood
Spruce

NOTE: Paint, enamel or lacquer may be used satisfactorily on all of these woods.

SURFACE PREPARATION

A perfectly smooth, clean surface is required for a satisfactory finish of any kind. Light sandpapering with very fine sandpaper is always advisable both for new surfaces and old. The use of a small wooden block, over which the sandpaper is folded, will simplify this work. If grease is present, it must be removed with turpentine or other paint thinner; otherwise thorough dusting or washing will suffice for the cleaning.

Color Harmony Throughout—

THAT a house need not be large to be distinguished is shown in the picture of this charming cottage. Here is an excellent example of the beauty well-chosen colors can bring to an inexpensive and unpretentious cottage. The complimentary combination of bluish green with cream amply compensates for elaborate and expensive detail.



SOFT color harmonies are restful for those who remain all day in the home as well as for those who return wearily to it at the end of the day. Only good taste and a careful selection of materials are essential.

Simplicity— *The Keynote of* *Modern Decoration*

*T*O those gallant ladies of the gay nineties interior decoration meant dun colored “doodads” and brown “gingerbread.” Moderns, however, have discovered that simplicity of line and gaiety of color are not only more beautiful to behold, but ever so much more easily kept clean.

*K*ITCHEN and breakfast-room walls of sunny yellow provide a cheery background for cool green furniture, and touches of orange and bright red complete a room that is as gay and beautiful as a summer nasturtium.

*I*F your home is in an apartment house, the same colors that delight the lover of flowers can be reproduced in the living and working rooms of the apartment. Create a garden of color in which to perform your household tasks.



P
dus

*P*AIN'T is equally accommodative as well as decorates; it is sensi-



PAINTED and enameled furniture and woodwork do not encourage dirt or
to linger on their smooth glossy surfaces.

Painting on walls and floors where it also protects as
is, serviceable, and sanitary!



AN attractive, comfortable corner of a cheerful home and an interesting book invite the younger members of the family to remain at home.

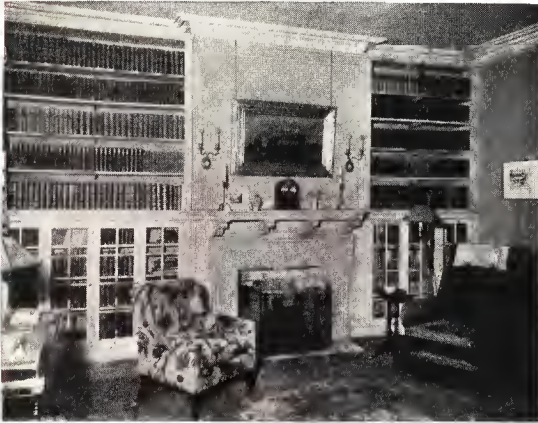
LIGHT neutral backgrounds economically achieved with paint provide the perfect balance for colorful fabrics, bric-a-brac, books, and flowers.

UNFINISHED WOOD (OLD AND NEW)

WOOD FILLERS

Open grain wood requires a paste wood filler, no matter what the finish, to insure a surface that is perfectly smooth. This filler is usually applied direct to the bare wood.

The filler is thinned with turpentine to brushing consistency. Only as much



For new wood or any wood that has never before been finished, a primer is required for painting and enameling

filler should be thinned as will be used in one day, as the pigment settles to the bottom and some of the solvents evaporate. A brushing test is advisable to test the consistency of the mixture, which should be stirred every three or four minutes when being used. The filler is first brushed across the grain, then laid off with the grain, using an old stiff brush. If it sets too fast, the surface may be wiped over with a thinner. After the filler has set for about thirty minutes, the excess is wiped off with excelsior, wiping across the grain. Burlap

is sometimes used instead of excelsior and curled hair is often preferred for furniture. Surfaces that are difficult to treat, such as narrow moldings, edges of cabinets, table tops, etc., sometimes require two applications of the filler. Paste wood fillers of the oil type should dry for at least twelve hours. When bone dry the surface is sanded with No. 1/2 paper and wiped clean with a cloth dampened with benzine.

Close grain woods are sometimes treated with a liquid filler, with the exception of certain close grain hard woods. Some painters, however, omit the use of liquid fillers. A liquid filler is considered by some painters particularly desirable if an unusually fine finish is required.

Following is a list of woods classified with reference to filling:

Ash (H)	Maple (H)
Basswood (S)	Oak (O)
Beech (H)	Poplar (S)
Birch (H)	Redwood (S)
Cedar (S)	Southern yellow pine or
Cherry (H)	Georgia pine*

WOODWORK

Chestnut (O)	Spruce (S)
Cypress (S)	Sugar pine (S)
Douglas fir (S)	Walnut (O)
Elm (H)	Western yellow pine (S)
Larch (S)	White pine (S)
Mahogany (O)	White fir (S)

H—Hard and close grain. Requires no filler.

S—Soft and close grain. Requires liquid filler.

O—Open grain. Requires paste filler.

*—Hard and close grain, but requires liquid filler.

SAPPY STREAKS

Sappy streaks and knots, if present in new wood, should be coated with thin shellac or rubbed over with turpentine. This is done after the application of the paste wood filler.

PRIMING

For new wood or any wood that has never before been finished, a primer is required for painting or enameling. A primer consists of a thin coat of paint which penetrates the wood and makes a ground for the actual finish. It should have an excess of linseed oil if the wood is porous and an excess of turpentine if it is close grained.

After the priming or filling, if any nail holes or cracks are present, they must be filled with putty and when dry, the surface is sandpapered smooth. The putty may be colored with a little oil color for an opaque finish, or a little stain for a stained finish.

FINISHED WOOD

IN GOOD CONDITION

Painted or enameled wood in good condition requires no preparation other than cleaning and light sandpapering except for a natural finish, in which case the old coating must be removed. If the old paint or enamel is glossy, sandpapering is advisable.

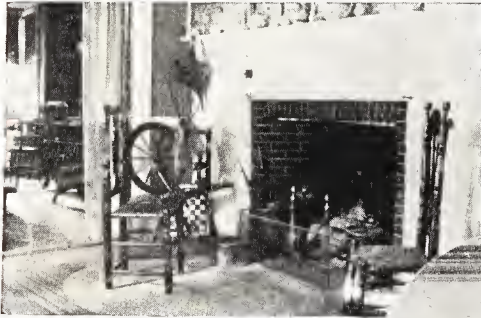
Varnished and shellacked surfaces to be painted, enameled or lacquered require sandpapering; or washing with a very weak solution of sal soda in water will sometimes suffice to remove the gloss. Light sandpapering is advisable if the wood is to be revarnished. The varnish should preferably be removed if it is desired to stain the wood.

Lacquer in good condition may be refinished with lacquer, paint or enamel without any special preparation except cleaning and light sanding. A lacquered surface to be stained, however, must have the old coating removed with lacquer solvent.

Stained surfaces may be restained, varnished or shellacked without surface preparation other than cleaning. Sandpapering may be omitted in this case. A stained surface to be painted or enameled is often first given a coat or two

of shellac or aluminum paint, to prevent possible "bleeding" through of the new light finish.

Wax or oil must always be removed with turpentine or other paint thinner; a thinner is also used for removing grease spots.



It is possible to make a crack in wood practically imperceptible by using a filler, and afterward coating it with paint



IN POOR CONDITION

Wood finished with paint, varnish, enamel, lacquer or shellac, and in poor condition, requires more preparation. If the surface is cracked or chipped, a paint and

varnish remover should be used. The remover is applied with a brush. When the finish becomes soft it is scraped off with a putty knife or scraper. The surface is then washed with cotton waste or cloth soaked in

thinner to remove the wax left by the paint remover. Proper precautions must be taken against fire in doing this work. Occasionally where the surface is in unusually bad condition, it will be necessary to use a second application of the remover. The wood is then refinished with a primer and two or three coats, as required for new work. It is sometimes necessary to refill an open-grain wood after using a paint and varnish remover.

If there are any cracks or nail holes present, they should be filled with putty as directed for unfinished wood.

DIRECTIONS FOR FINISHING

Paint and Enamel: Paint is stroked on back and forth with the brush, first with the grain of the wood, then across the grain, and finally with the grain. Enamel is flowed on, that is, it is applied with a full brush. It may be gone over but should not be brushed in as paint is. Usually a flat paint is used for undercoats for a painted finish, but either flat paint or flat enamel may be used for the undercoats for an enamel finish. The undercoats are never of glossy finish. Two or three coats, in addition to priming, are often advisable for new work, and one or two coats for refinishing. A coat of flat varnish may be used over a flat paint finish to gain added durability. Ample time for the drying of each coat is essential to good results.

Lacquer: Lacquer may be used over a finish that is dry, very hard, and in good condition.

Lacquer is flowed on with a full brush, smoothing itself out. In case it fails to do so, it may be gone over very quickly with a brush which has been dipped in a little lacquer thinner. It is always best, however, to avoid going over the surface. If the lacquer fails to go on smoothly, it may be that it requires thinning. Only a lacquer thinner is used for this purpose. As lacquers are applied heavily and appear opaque, two coats will generally make a good finish. Sometimes one coat is sufficient. Lacquers are quick drying. The second coat may be applied two or three hours after the application of the first. Any enamel brush may be used for lacquer work but many people consider a brush of soft hair the most satisfactory. The use of a spray gun facilitates the application of lacquer. In using this material the importance of carefully following directions on the can cannot be over-emphasized.

Water Stain: The first coat of water stain is applied directly to the bare wood. When this coat is dry, a paste wood filler is used (See directions under *Surface Preparation* for method of application). The treatment with filler is omitted for close grain wood. After the filler has dried, the succeeding coats

of stain are applied. Water stains are more difficult to use than oil stains, as they penetrate quickly. The surface should be thoroughly wet with water before the work is begun. Either a sponge or a large brush may be used for the application of the stain. Many consider a sponge preferable for this work. It is important to avoid using water stains too freely as an excess of water will sometimes raise appreciably the grain of the wood, and necessitate sandpapering. Several thin coats, with ample time allowed for the drying of each, are more satisfactory



In the Colonial home, however simple, wood panelling has its place. Walls such as these may be given a dull varnish finish, or they may be painted

than one or two thick coats. The work is finished with one or two coats of varnish.

Oil Stain: It is advisable to brush the wood with a mixture of 75% turpentine and 25% linseed oil before applying the stain. If the wood is open-grain, the second step in the procedure is to use a paste wood filler (See *Surface Preparation* for directions for application), then the first coat of oil stain. One or two coats of varnish are applied over the stain. In staining close-grained wood, after applying the oil and turpentine mixture, the oil stain is applied. Next a liquid filler may be used (this treatment is sometimes omitted). The work is finished with one or two coats of varnish.

A 4" or 4½" flat wall brush is generally used for the application of stains. A fairly dry brush is best, especially for water stains, to prevent excessive penetration and dark spots in the place where each brushful is started. The stain is applied with long rapid strokes in the direction of the wood grain.

In refinishing an old surface where a paint remover has been used, a penetrating oil pigment stain or a penetrating aniline oil or spirit stain is needed.

Some aniline color stains have a tendency to "bleed" through the filler, varnish, paint, or enamel. For this reason it is a good practice, in using aniline color stains, to spread a thin coat of shellac over every filler and stain coat. Shellac will usually prevent "bleeding."

It is customary to finish stained surfaces with varnish or shellac. Two or more coats are generally applied, the number depending upon the wear to which the surface will be subjected.

Instead of applying stain and then varnish, a varnish-stain is sometimes used. This material is applied in the same manner as clear varnish.



Stained surfaces are usually finished with varnish or shellac. Two or more coats are used, the number depending upon the wear to which the surface will be subjected

Varnish: It is imperative for a good varnish job to work with a clean brush, clean pot and a clean surface. The most favorable temperature is about 70°, and the varnish as well as the room must be warm. In very cold weather the varnish can should be placed near a radiator or in a pail of warm water for an hour or so before using (Varnish should not be placed near a fire.)

A rather full brush is used for applying varnish. After a small area has been covered with a fairly thick

coat, the varnish is spread out evenly, being brushed rapidly across the grain, then being brushed lightly with the grain with long even strokes. In this way the thickness of the coat is evened up and brush marks, laps and joints removed. The surface should be gone over a final time with a comparatively dry brush to remove any excess varnish. As much of the varnish as possible is removed from the brush by wiping it against the edge of the pot. This brushing is done with the grain, taking care to run the strokes to the edge of the surface whenever possible.

It is a good idea to watch a varnished surface after the application is complete. Then, if fat edges, runs, sags or wrinkles occur, they may usually be

corrected after the varnish is set but before it has dried hard. A wet cloth is wiped over a piece of hard soap, dipped in a little dry pumice, and rubbed gently over the run or sag. The soap prevents the particles of pumice from lodging in the varnish film.

The number of coats required depends upon the finish desired. For a natural finish that is not to be rubbed, or over a stain, two or three coats are advisable



For a dull, rubbed varnish finish at least three coats are necessary

for new work and one or two for refinishing. One or two coats of flat varnish are sometimes used over a flat paint to protect the finish. For a dull finish obtained by rubbing, at least three coats are needed, and for really fine work four are often used. Ample time must be allowed for the drying of each coat. Forty-eight to seventy-two hours are usually required, except for special quick-drying varnishes for which only four to six hours are required.

Most varnishes dry with a high gloss. If a flat finish is desired, the varnish must be rubbed, or a special flat-drying varnish used.

Shellac: Shellac is used in the same way as varnish but it dries more quickly. Two coats may be applied within an hour or two but a longer interval for drying is preferable. Shellac must be applied quickly because of its quick-drying properties. Laps and joints are not liable to occur but exceptional care must be taken to avoid skipping places. For a light wood and a natural finish white shellac is used; otherwise, orange shellac is suitable. Two or three coats are generally enough, even if the surface is to be rubbed.

Rubbing Varnish and Shellac: Rubbing requires skill and practice. The surface must be absolutely hard and dry before the work is begun. A felt pad about an inch thick, tacked over a block of wood, may best be used for rubbing. The felt and the surface to be rubbed are both soaked with water. The pad is dipped in dry fine pumice stone powder and rubbed on the surface with an even rubbing stroke, with the grain of the wood, each stroke extending the length of the surface if possible. Each area of the surface should be rubbed with the same amount of pressure and for the same length of time. Six to eight strokes will generally remove the gloss. When the finish looks dull, it should not be rubbed further. The surface is kept wet with a sponge and cold water. At no time during the rubbing should it be allowed to dry. When the rubbing is complete the wood is sponged off with water, then wiped dry with a clean chamois skin.

Oil rubbing is done in the same manner except that the oil is applied to the pad only. It is just as important in this case that the surface should not be dry, but the liquid is applied to it with the pad instead of being poured or sponged on. When the rubbing is complete the wood is cleaned off with a cloth soaked

in thinner and wiped with chamois. Oil rubbing is done on the final coat only, as rubbing between coats with oil will cause the succeeding coats of varnish to crawl. Any one of several kinds of oil may be used for this purpose including raw linseed oil, sweet oil, paraffine oil and special rubbing oils.

SPECIAL FINISHES

Stipple Glazing: Over painted or enameled ground coats, which are rubbed dull if the finish is glossy, a thin coat of glaze color is applied. The glaze coating is stippled with a stippling brush. Casings and other large plain surfaces may be glazed and stippled all over, or only on the edges. When the glaze is dry, it is advisable to apply a coat of flat varnish or shellac.

Streaked Glazing: Over a flat or semi-flat finish a coat of glaze color, mixed thin, is brushed on. While still wet the glaze is wiped with a crumpled soft rag, wiping from the top straight toward the bottom with an even pressure. The rag must be changed often as it should at no time be wet with color. A flat varnish or shellac finish is usually applied to streaked glazing for protection.

Rough Stipple Glazing: This finish is given to painted surfaces only, not to enameled surfaces. The finishing coat is mixed very thick and stippled on with a stippling brush. If a very rough finish is desired, a little plaster of Paris may be added to the last paint coat. The plaster of Paris is not mixed very thoroughly with the paint. A glaze color, which is usually wiped over, may be used over a rough stipple, if desired.

Brush Graining: The wood is finished in the usual way with two coats of flat paint. Next is applied a stain coat mixed with distemper water or graining color, with vinegar as the liquid, if the finish is to be varnished or shellacked. If the varnish or shellac is to be omitted any semi-transparent color may be mixed with the stain. Raw and burnt umber and sienna and chrome green are widely used for the this purpose. The stain coating is applied with a flat wall brush and while wet stippled with a caleimine brush, drawing the brush down while stippling. Then a whisk broom is used to make streaks in the finish that give an appearance similar to the natural wood grain. The whisk broom is drawn from top to bottom with a wavy stroke in places, to give the effect of the wood grain. A flat varnish or shellac coat may be applied if desired.



Antiquing: Antiquing is widely used to give a richer tone

A line of ebony around the molding lends dignity and attractiveness to a room

and soft effect to newly finished woodwork. Over a flat painted or enameled finish a clear glazing liquid is applied. Immediately after its application a semi-transparent color of darker shade than the ground color is applied with a brush or a cloth in irregular spots. An unthinned paste paint, or tube glazing colors, or ordinary interior paint may be used for antiquing.



Light wall and woodwork colors give a much to be desired simplicity to this room

Raw umber or a mixture of raw and burnt umber are generally the preferred choice. Immediately after application of the color the surface is wiped over and blended with cheesecloth. It is easier to obtain an artistic effect if the work is done in comparatively small sections, as a softer blend is obtained if the wiping over with the cloth is done before the glazing liquid and antiquing color have the opportunity to set even to a very slight degree. A smeared effect is thus avoided.

Sometimes over a large area, such as a panel, the glaze coat is omitted for the center or other places where it is desirable to have high lights.

Old Ivory Finish: An old ivory finish may be had by tinting light ivory paint with a little raw sienna and burnt umber. Over this ground finish a glaze coating of raw sienna mixed with burnt umber is applied.

Ebony Finish: A rich shade of ebony is obtained with a vermilion flat paint for the undercoat, plus two coats of black slightly tinted with Chinese blue. The finishing coats are of rubbing varnish.

Silvered Finish: For any close grain wood the weathered or silvered finish is obtained by using a coat of gray stain, and rubbing the surface, when dry, with a soft rag dipped in a little white paint. A varnish or shellac coat may be used to protect the finish.

For open grain wood the surface is coated with a light brown stain that has been grayed slightly by the addition of a black stain. When this coating is dry a paste wood filler which has had either white or aluminum paint added to it in generous quantity, is applied. After the filler has set for thirty minutes the wood is wiped across the grain. The surface may be varnished, waxed, or shellacked when the filler has dried for twelve hours or more.

Special Stain Finish: An artistic effect may be had on any open grain wood by using color in the filler which contrasts with the color in the stain.

DECORATED DOORS



Interior doors are best finished in the same manner as the woodwork except for special decorative treatment.

A Colonial six-panel door is especially adapted to interesting color decoration. One method is to paint the panels a different color from the rest of the door. In a bedroom when the woodwork is ivory and the furniture turquoise, the door panels might be painted turquoise. Or a contrasting or harmonizing color might be used for the stiles only. Another attractive treatment is to paint the moldings in a decorative color; or two colors may be used if the molding is wide. More striking still is the use of different color both for panels and moldings. In a room with French blue woodwork the panels might be in dull blue and the moldings in gray.

Stencils and free hand designs are often used to decorate doors. In this case the door must be plain or must have a single row of panels (one directly above the other) unless an all-over pattern is used. Arabesque designs are especially good for the all-over door treatment, and these are appropriate for the six panel as well as the plainer door. In the case of two or more panels, one directly over the other, a design may be placed within each. Sometimes a design is used on one panel only.

It is also attractive to combine the decorated panel and molding with a stencil or free hand design.

*For Further
Information On
This Subject
Consult Your
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CHAPTER IX

FLOORS

CHOOSING THE FINISH

There are two main things to consider in choosing a floor finish, the wood itself and the style of the room or house. The very formal room demands a varnished floor. For the sunparlor, the colorful bedroom or the breakfast room painted and lacquered floors are much in favor. In a cottage or any informal room, stain is always attractive. Shellac may be used to take the place of varnish, unless extreme durability is required. These finishes are not necessarily limited, however, to the examples mentioned. A varnished floor is appropriate for any room or any home; and the fashion for color has introduced painted and lacquered floors even to the living room of modern or Colonial style.

A hardwood floor is generally given a varnish finish to enhance its natural beauty. Floor paint, lacquer, and stain are ordinarily used for a softwood floor or over wood that has been poorly selected for color or grain. Floor paint is especially valuable for refinishing old floors in bad condition, since it may be used on a rough wooden surface as well as a smooth one, and effectively conceals a discolored or marred floor. (For a list of woods commonly used and the finishes given them, see *Woodwork—Selecting the Finish*.)

SURFACE PREPARATION

New Floors: The wood is first filled (if open grain) and primed, following the directions given under *Woodwork—Surface Preparation—New Wood*. Next any cracks, crevices, or nail holes that may be present are filled with crack filler



For a natural floor finish a tough elastic varnish is best. Regular refinishing is less costly in the long run

FLOORS

or putty. If the wood is to be stained, a special crack filler which absorbs color should be used. Such a filler may be obtained at any paint store. When the filler has been levelled off and has dried, the floor is sandpapered smooth and dusted off.

Old Floors (Unfinished): The floor should first be scrubbed thoroughly with warm water and household ammonia, about one part ammonia to eight parts water. Grease spots and stains may require a stronger solution. If the ammonia and water fail, the spots may generally be removed with spot remover or alcohol. Soap or soap powder should never be used, as either is difficult to remove completely and their presence is harmful to the finish which follows.

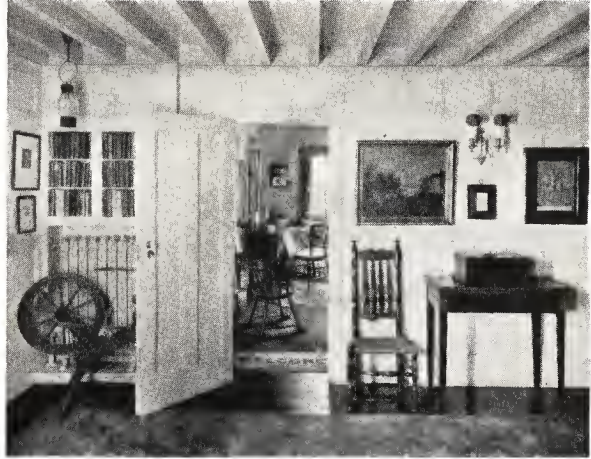
Waxed or oiled floors do not require such cleansing, but the wax or oil must be *thoroughly* removed by washing with gasoline or turpentine.

For floors that are badly discolored bleaching is necessary if a varnished or stained finish is desired. (For paint, lacquer or floor enamel finishes, this step is unnecessary.) For the purpose of bleaching, a solution of oxalic acid crystals and hot water, as many crystals as the water will dissolve easily, is applied with a scrubbing brush, left on the surface until the stains disappear, and then washed off thoroughly with clear, hot water. Care must be exercised in handling the crystals as *oxalic acid is poisonous*. (Rubber gloves are advisable.) For stubborn stains repeated applications of the bleach should be made, and the floor then washed off with hot water.

After nail heads have been driven below the surface, the floor is painted and cracks and nail holes filled as directed for new floors.

Finished Floors: A floor finished with paint, varnish, shellac, or lacquer may be refinished without surface preparation, other than cleansing, if in good condition. Sandpapering is advisable but it is not absolutely necessary except if a varnished floor is to be refinished with some other material. Varnished floors to be stained require a paint and varnish remover to remove the old finish. Waxed or oiled floors must have the wax or oil removed *completely* with grease remover or turpentine.

If the finish is cracked or chipped it must be removed with sandpaper, or



Before refinishing with varnish or stain a floor that is badly discolored will want bleaching

more satisfactory still, a paint and varnish remover. The surface is then washed with turpentine or benzine, and when dry sandpapered. After using a paint and varnish remover it is sometimes necessary to refill open-grain wood with a paste wood filler in order to obtain a perfectly smooth finish. (See *Woodwork—Surface Preparation—Finished Wood*, for directions for using paint and varnish remover.)

FLOOR FINISHING

The same general directions for painting, varnishing, staining, shellacking and lacquering are followed for floors as for woodwork, the only essential difference being in the product used. Only a paint or varnish intended for a floor should be used for that purpose. An elastic varnish should always be chosen for a floor as it will stand longer wear. Three coats are required for new work, and one or two for refinishing.

In applying the finish the work is begun in a corner of the room and so planned that the place of exit is the last section to be painted or varnished.

THE DECORATED FLOOR

Painted and lacquered floors are sometimes decorated with stencils, striping, and other special treatments.

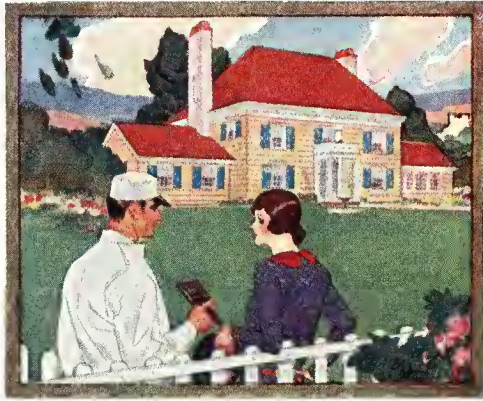
The stencil may be used as a border or simply as a corner design. The dominating lines of a floor border should always be horizontal, as in the Greek key



Stencilled floor borders, popular in colonial times, are again in fashion. A border can be used all the way around a room or a corner design alone will add decorativeness to the floor



*T*HE best cure for a morning grouch is a gayly decorated breakfast nook. It means not only a more pleasant meal but a cheerful send-off for the man of the house and fewer tasks for the woman who is left behind.



Consult Your Painter—

THE reliable and skilled painter is a technician from whose wide experience and training you can benefit. Consult him for advice on materials, conditions, choices of color and costs.

PAINTED porch accessories contribute so much pleasure and comfort to the summer season. Bright painted tables—on which an iced drink may be set with impunity—and placed within convenient proximity to a comfortable chaise longue or chair, solves the problem of entertaining a guest on a warm day. Paint and the porch are synonymous to summer comfort.





Old-fashioned wide board floors, lately returned to favor, are particularly adapted to the spatter finish

design, one of the most popular floor patterns; and as a rule the design is of conventionalized form. The border is placed anywhere from four to eighteen inches from the edge of the room, depending upon the size of the room and the size of the design. Light or bright colors for the stencil must necessarily be used on a dark background, otherwise the design will not show up. (For directions for spacing and use of stencils, see *Walls—Stencil Decoration*.)

Wide board floors may be decorated with striping, that is by running a line of contrasting or harmonizing color along the joinings. A pencil striper, which may be purchased at a paint store or an art supply store, simplifies this work. Wide board floors may also be finished in checkerboard or diamond pattern style. The easiest procedure is to apply three coats of solid color. The floor is then marked off with chalk, the size of the pattern being determined by the width of the boards, and every other square painted a contrasting or harmonizing color.

Another unusual treatment, which may be used for a floor of any type, is the spatter finish. The same directions apply as given under *Walls—Novel Wall Finishes—Spatter Finishes*.

KEEPING A FLOOR IN GOOD CONDITION

Floors are subject to hard wear and tear. Frequent refinishing is, therefore, necessary and regular renovation costs less in the long run. At the first signs of paint impairment or the wearing of varnish, the floor should be given a new coat of finish.

It is sometimes advisable to use a final coat or two coats of varnish over paint and always over stain. Varnish protects the finish, makes a harder wearing surface, and simplifies cleaning.

CHAPTER X FURNITURE

THE BEAUTY AND UTILITY OF PAINTED FURNITURE

(This discussion includes enameled and lacquered furniture.)

Painted furniture is not a fad. Throughout furniture history it has been prominent, and many of the most unusual and artistic pieces have been in color.



Old furniture that is scratched and shabby may be vastly improved with paint and decoration

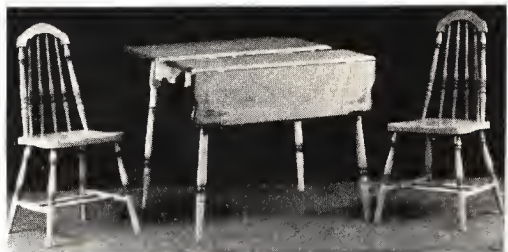
At the time when French furniture was at its best; in the most flourishing period of the Renaissance in Italy and especially in Venice; and even as far back as the days of the Pharaohs, we find many examples of beautiful painted pieces. Only recently, however, have industrial processes been perfected which place this type of furniture which has long been popular with those who could afford it, within the reach of people of moderate means. Although its beauty is undiminished, its cost is now low in comparison with

other types of furniture. Unfinished furniture may be given attractive finishes that will harmonize with the decorative scheme of your home; old pieces that have been put into the discard may be made new with color; and a painted piece that has become old and faded may be renewed at little cost. Because of its combination of artistic and practical assets, painted furniture is here to stay.

REMODELING OLD FURNITURE

Before refinishing old furniture, whether in paint, lacquer, enamel, varnish, or stain, it is often possible to modernize out-of-date pieces with a little carpentry work.

Many of the pieces that belong to the recent past, whether a table, bed, chair or sofa, are too high for present day fashion. In many cases this condition may be corrected without hurting



the lines of the furniture, by cutting down the legs.

Out-of-date bedroom pieces lend themselves particularly well to modernization. Mid-Victorian beds may have the high headboard cut down to the height of the footboard; or the headboard may be removed entirely, using the footboard as the head. A bed of this type can almost invariably have the legs cut down with good results in appearance. Iron and brass beds, with little knobs may also be improved by removing the knobs and filling the holes with putty before beginning the painting work.



A bureau with arms that support a mirror may be changed into a modern chest of drawers by removing the arms and any extraneous carving, which is ordinarily glued



Many of the finest pieces of furniture are given a painted finish. In the bedroom where daintiness is a requisite there is no type of furniture so appropriate or so satisfactory

on, filling the holes with putty, and refinishing. Brass handles on bureaus or any other piece of furniture should come off. Here, too the holes must be filled. When the piece is refinished crystal knobs may replace the handles.

The removed mirror may be hung over a dressing table. The latter might be made from a small table, an old-fashioned washstand, or a plain shelf, supported with brackets. A piece of glass cut to fit the dressing table, or a colored oilcloth for the top, is often combined with a valance of cretonne, taffeta, or other material. A pleated valance sometimes has a more finished look than one which is gathered.

Other pieces of furniture than bureaus often have extraneous carved pieces that may well come off—sideboards, desks, etc.

For chairs and sofas that are out of date, slip covers should be made. The legs of these pieces should, of course, be painted or otherwise refinished to suit the rest of the furniture.

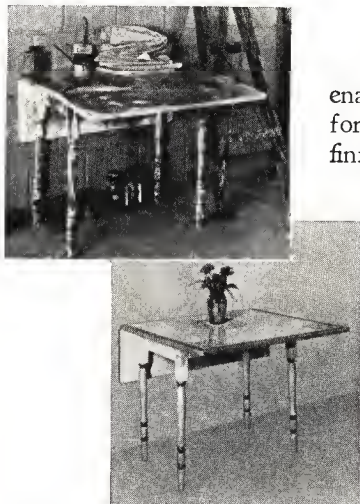
SURFACE PREPARATION

In preparing furniture for finishing and refinishing the same directions are followed as for woodwork.

FURNITURE FINISHING

The same directions for the application of paint, enamel, lacquer, varnish and stain are followed as for woodwork. In using varnish or shellac a rubbed finish is always preferable for furniture.

One or two special hints for furniture finishing will be of value. Chairs and tables and other pieces that are not too heavy may be done more easily if set upside down on a piece of clean newspaper, and the legs painted first. The table or chair is then set upright on the paper to complete the work. Paper should always be placed under furniture that is being refinished to eliminate the trouble of cleaning up dripped or spattered paint. Drawers from tables, dressers, etc., should be removed and painted separately. Furniture should never be taken out of doors to be painted and not even on a porch unless there is no wind and unless the weather is dry enough to insure fairly quick drying of the paint. If particles of dust settle in a wet



The occasional table is a versatile piece of furniture, capable of being as ornamental as it is useful. The "common garden variety" can be transformed easily with paint

coating, as they will out of doors, a satisfactory finish cannot be had.

ANTIQUING

The finest pieces of modern painted and enameled furniture are antiqued. The same methods are used as for woodwork, but greater care and skill are required to get an artistic effect for furniture. Such places as the corners of any fairly large or flat surface, as table tops, drawers or chair backs, places around grooves of chair and table legs, knobs on drawers, etc., must be made darker than the rest of the surface. The main part and especially the center of large, flat surfaces, as table tops, sides of chiffoniers, etc., are antiqued very slightly. The glaze coating is practically removed by wiping over it in such places as these. When using striping, stencilling or decalcomanias in combination with antiquing, the antiquing is done last of all.



DECORATION OF FURNITURE

Furniture may be decorated with striping or lining of a color that harmonizes or contrasts with the body color. Stripes are used in such places as the grooves of moldings, around the edges of chairs, table tops, headboards of beds, etc. To do this work a pencil striper, which may be purchased at any paint or artist's supply store, is necessary. The brush is held between the first two fingers and drawn along the edge line. A rag soaked in turpentine should be kept nearby to wipe off mistakes.

Stencil designs and decalcomania transfers decorate such places as the corners of a drop leaf table, chair backs, headboards of beds, the center of desk and table drawers, etc.

A stencil should be held in place with push pins or a gelatine mixture unless the design is quick and easy to fill in. (See Walls—*Stencil Decoration*, for directions for preparing the gelatine mixture). Paint is applied through the cut-outs with a rotary motion of the brush. It is important to clean the back of the stencil pattern with benzine or turpentine each time it is used to prevent smearing of the paint.

Decalcomanias are simply transferred from a sheet of paper to the wooden surface. They are entirely simple to use and provide artistic coloring and professional design at low cost. Directions are furnished by the manufacturer. A decalcomania design, when dry, should always be given a coat of varnish or shellac to insure permanent adhesion.

Some pieces of furniture, such as a secretary or a cabinet, may be made more artistic by painting the inside in a harmonizing or contrasting color. A cabinet in ebony, for instance, might be lined with burnt orange. A secretary would be attractive if both drawers and doors were lined with a bright color. A chest of drawers for a bedroom or a dressing table may be given a dainty finish by painting the inside of the drawers with the color used for the furniture trim.



Decalcomania transfers lend an additional note of color and decoration to painted pieces



A gay breakfast nook

METAL FURNITURE

For brass and iron beds, metal stools, tables, chairs, etc., (for interior use), enamel or lacquer is generally

FURNITURE

used for a colored finish. An old enameled metal surface may be refinished without any surface preparation other than cleaning; light sandpapering is advisable. Brass beds to be enameled or lacquered should first be cleaned with turpentine.

Metal garden and porch furniture must be thoroughly cleaned, and if scaly, scraped with a wire brush. A special metal paint or a metal primer with finishing coats of exterior house paint, is required to prevent metal exposed out of doors from corroding. These paints come in a fairly wide range of colors. It is imperative



that every piece used out of doors be painted; otherwise rust will quickly ruin it. A natural finish may be had, however, in imitation of a slightly rusty effect, and the furniture protected at the same time. For this finish two or three coats of raw sienna or Van Dyke brown are applied, and the last coat stippled with a brush

dipped in burnt umber pigment in which a very little sawdust or even ordinary dust has been mixed. Colored paints may be stippled in this same way if a rough finish is desired. Painters' Japan colors give a flat finish with none of the new look which many people find objectionable. It is also possible to provide a durable, protective coating that is dull by using an undercoat of red lead or iron oxide, and finishing coats of any thin spar varnish tinted with pigment. Spar varnish without pigment may be used if a transparent surface film is desired.

Painted pieces in harmonizing colors may be successfully combined in the sun parlor



*For Further Information On This Subject Consult
Your Painter and Paint Dealer*



COLOR SUGGESTIONS FOR PAINTED FURNITURE

LIVING ROOM

Ebony. Trim of jade, vermillion or bright blue.
Gray. Trim of darker gray or medium blue. Antiqued.

DINING ROOM OR BREAKFAST ROOM

Jade Green. Stencil decoration. Antiqued.
Yellow. Medium green trim.

SUN PARLOR

Blue gray. Topaz trim.
Pearl gray. Chartreuse green trim. Decalcomania decoration.

KITCHEN

Dresden blue. Rose trim.
Ivory. Medium blue trim. Decalcomania decoration.

BEDROOMS

Robin's egg blue. Rose cream trim. Decalcomania decoration.
Beige. Dresden blue trim. Antiqued.
Mauve. Turquoise trim. Antiqued.
Dresden blue. Shell pink trim. Stencil decoration.

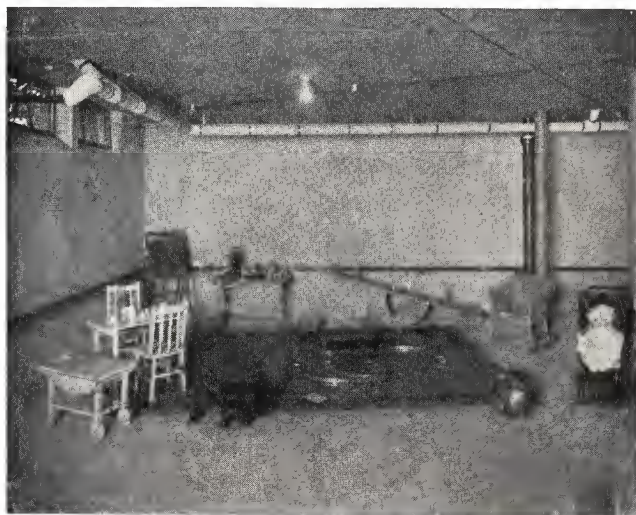
ODD PIECES OF FURNITURE

Secretary: Jade green. Lined with burnt orange. Trim of dull gold striping. Stencil decoration. Antiqued.
Nest of tables: Vermilion or Chinese red.
Magazine rack: Ebony with vermillion trim.
Hanging bookshelves: Yellow. Adam green trim. Antiqued.

CHAPTER XI

RADIATORS AND PIPES

FROM the viewpoint of heating efficiency the most satisfactory finish for a radiator is a white or light tint of wall paint which protects the metal practically without impairment of heat emission. Bronze and aluminum paints have many valuable uses, but if used for radiators, they retard heat emission up to as much as 20%. In addition, light flat wall paints have the advantage of fitting in better with the present style of wall and woodwork decoration.



When it is desirable to reduce the heat given off by pipes as it may be in a furnace room or a cellar, the pipes should be painted with aluminum or bronze paint. If desirable to increase the heat emission, a wall paint in light colors is best. Where there are two or more sets of pipes, for heating and plumbing in a boiler room or in the basement of a house, it is a good idea to paint the sets in different colors so that they may be distinguished more readily.

*For Further Information On This Subject Consult
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CHAPTER XII

MISCELLANEOUS

SCREENS AND STORM WINDOWS

IN addition to painting the flat surfaces of storm windows and screen frames, it is important to give a coat to the edges, and also to the window frames in which they fit. Otherwise moisture may cause swelling of the wood, and the windows will stick. Bluestain and decay troubles are fostered by neglecting the painting of such surfaces. The paint used must hide and protect the wood adequately in one coat and still be free from tackiness to prevent the edges from sticking. Such a coating may be had by using aluminum paints.

The screening itself must also be painted. Special screen paints are manufactured for this use. If you want a coating that will prevent those outside from looking in, while those within may still see out, a coat of thin white paint on the screening may be used.

PORCH FLOORS

Because of the wear and weather to which porch floors are subjected, more than usual protection is required. Use a special exterior floor paint.

LINOLEUM

Linoleum that has not been waxed may be painted or varnished. It is always advisable to varnish new (unwaxed) printed linoleum, both to preserve it and to simplify cleaning. Varnish eliminates scrubbing, as a varnished surface may be cleaned simply by wiping over it with a damp cloth. Old and faded linoleum may be renewed with two coats of floor paint. Linoleum sometimes comes with a lacquer finish; such linoleum may be refinished with lacquer.



Varnished linoleum eliminates scrubbing as such a finish may be cleaned by wiping over with a mop

THE INSIDES OF DRAWERS

Table, cabinet, chiffonier and other drawers will be neater and cleaner if painted or varnished on the inside. This practice is especially advisable for kitchen drawers which are apt to become spotted and sticky. An attractive way to fix a dressing table or chiffonier drawer is to paint it on the inside with some pale color, the color used for the trim if the furniture is painted. A medallion or decalcomania on the inside makes the drawer attractive and its trim appearance is an inspiration to keep things neat.

LINEN DRAWERS

Instead of wrapping linen in blue paper to keep it white, the drawer may be painted blue. This method is equally effective and far more convenient, making it possible to give to everyday linen the care otherwise reserved only for the finest pieces.

CELLAR STEPS

When cellar steps are dark and can't be easily seen, use a border of white paint around the edge of each step. This will help greatly to lighten the way. It is also a good idea to paint the bottom step a solid white.

SWELLING DOORS AND DRAWERS

Doors that won't close and drawers that won't open may be corrected by sandpapering the edges and varnishing them. The varnish prevents further swelling and shrinking.

KITCHEN STOVES

Old stoves, both coal and gas ranges, can be made new with black paint, manufactured especially for this purpose. First wash the stove and burners with strong soapy suds and rinse with clear water. Then apply two coats of stove enamel. Do not forget to include the back of the stove, the hood and ventilating pipes. Bronze metal or aluminum paints may be used for trim.

GARBAGE CANS

The following treatment will increase the life of a garbage can several fold. When new, brush the inside of the bucket with a solution made by dissolving a half pound of blue vitriol (copper sulphate) in a gallon of water. After this solution has dried, wash and dry the bucket. Next, two coats of colored enamel or lacquer are applied. To improve the appearance of the can and to make handling more pleasant, coat the handle with white enamel. If cans must be set outside for collection, it is a good idea to paint initials or name on the outside when enameling the handle.

CRACKED MIRRORS

Sometimes the defect of a crack in a mirror may be effectively and artistically concealed. If the crack runs vertically, the stem of a flower is painted over it; if it runs horizontally, a vine. The design is finished with a flower or a cluster of leaves. Try out this idea before discarding an old mirror.

TO ELIMINATE HOUSEHOLD INSECTS

Moths, ants, spiders, mice and other household vermin will not remain where fresh paint and varnish are present. If you are troubled with these pests, there is no surer way to eliminate them than to cut off their food supply and seal up their hiding places by painting or varnishing. Kitchen floors, woodwork, and walls should be included as well as every closet in the house.



WINDOW SHADES

Old window shades that have become faded and worn may be renewed with two coats of paint. A flat wall paint well thinned with some oil and applied quickly, will effect the transformation.

Either new window shades or old ones that have been freshly painted may be made decorative as well as useful, with a simple stencil design placed at the lower center edge, just above the cord.

FURNACE DOORS

If furnace doors and pipes are kept in good paint condition, repairs will be forestalled. It is a good idea to refinish them each summer or fall with a metal paint.

THE MEDICINE CHEST

It is easy for the medicine chest to become soiled and spotted, and it is important to keep it in perfect sanitary condition. Enamel will renew it. It is sometimes attractive to finish the molding at the top of the cabinet in the color used for curtains, bath mat, etc.

CHILDREN'S TOYS

If children's toys could be kept separated, many a quarrel would be forestalled. Try painting initials on the toys, or for the little tots choose a color or a design. This is an idea that might also be used for coat hangers and pegs. Incidentally, whenever you give children something distinctly their own, they take pride in keeping things neat. A box in which to keep the toys, in the assigned color or with initials, will also prove a help. Old toys may also be made new with paint or lacquer.

CLOSETS AND SHELVES

Painting or varnishing closets makes them easy to clean. It also keeps out moths. Kitchen shelves that become spotted and sticky should always be kept washable with a fresh paint or varnish finish. Bedroom closets will be daintier

MISCELLANEOUS

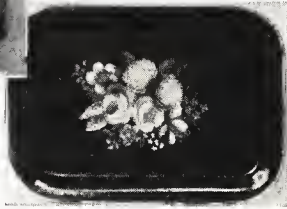


Magazine prints or cut-outs add colorful decoration to odd pieces. A coat of shellac will insure adhesion

as well as cleaner if painted in a pale shade of the dominant color used in the room decoration. A contrasting color may be used to decorate the edges of the shelves.

LAMP SHADES

A plain parchment shade may be attractively decorated with a decalcomania, a stencil or a free hand design. Antiquing in raw umber or burnt sienna always gives a richer tone to parchment. Finish up with a coat of varnish or shellac.



OILCLOTH CURTAINS

For kitchen curtains oilcloth in color makes a material as attractive as it is practical. The oilcloth may, of course, be cleaned by wiping over it. A stencil border across the lower edge or a stencil design at the lower edge center makes a pleasing decoration. It is also possible to give a sponge stipple or a blended finish to the entire curtain. (See *Walls—Novel Wall Finishes* for directions.)

KITCHEN CONTAINERS

A useful set of kitchen containers may be made by enameling several cans of similar size and shape. Paint on the containers the words "Coffee", "Tea", etc., or decorate with a decalcomania.

BOOK COVERS

Books may be protected with a coat of varnish. The idea is an especially good one for cook books and children's books since the varnish makes the cover washable.

PLUMBING FIXTURES

Old plumbing fixtures—faucets, sinks, etc.—may be freshened up. Two coats of white enamel make a good finish for a sink or basin, and aluminum or bronze paint for the faucets.

CHAPTER XIII

SPRAY PAINTING



Spray painting machines are used for exterior painting of many kinds and are very suitable for painting large areas and rough surfaces

SPRAY painting machines are operated by means of compressed air. A gasoline motor and compressor or electric power is used for the larger machines, while an ordinary hand pump or vacuum sweeper furnishes power for the small spray guns. The work is done in less time than is required by the brush method.

Spray guns are used for exterior painting of many kinds (trim excluded), but are especially applicable to large expanses or rough surfaces such as concrete or the rough wood of barns and other farm buildings. In some rural districts spray painting truck outfits are financed and operated cooperatively by the community. The spray gun method is also widely used for the painting of commercial, factory, and similar buildings.

For interiors the spray gun gives a satisfactory finish to a flat surface of appreciable size. Walls and ceilings may be painted this way. The spray gun is also used to produce special decorative effects for walls, such as misting and spatter finishes, and for the application of plastic paint. While used in some apartments, hotels, etc., the spray method represents an even greater saving of labor in such buildings as factories.

Other fields in which the spray gun method is used, practically exclusively, are those of automobile painting and industrial finishing.

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